

FOR ENTRY FORM, SEE INSIDE OF BACK COVER

1927-28. **

ALL PREVIOUS SYLLABUSES ARE CANCELLED

SYLLABUS

OF THE

LICENTIATESHIP EXAMINATION

(I.) *September, 1927.*

(II.) *December, 1927—January, 1928.*

(III.) *April, 1928.*



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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THE LICENTIATESHIP EXAMINATION

FOR THE

Diploma of Licentiate'ship of the Royal Academy of Music.

This Examination is held three times a year, and is open to
**MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS
AND TEACHERS,**

whether educated at the Academy or not.

1. The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer, Christmas and Easter vacations. The Easter Examination is held during a part of April, the Summer Examination early in September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to the Summer and Christmas periods, 1927, and to the Easter period, 1928, and Candidates may enter for any period. Candidates other than those in Elocution who enter for more than one period in one year may repeat their pieces when re-entering, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of Examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

2. The Fee for the whole Examination is Five Guineas. Candidates failing in any branch are qualified to attend future examinations on payment of a fee of Five Guineas for the whole Examination or the Practical Part only. Candidates failing in Paper Work pay a fee of One Guinea for each paper for which they re-enter, and One Guinea for Aural Tests in the event of failure therein.

Forms of Entry, properly filled up, together with the fees, must be sent so as to reach the Secretary not later than June 30th, for the September Examination, October 31st, for the Christmas Examination, or February 14th, for the Easter Examination.

No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per candidate, and no late entries can be accepted, under any circumstances, after July 12th, November 12th, and February 28th, in the respective periods of Examination.

Candidates desiring to be examined in two Subjects, or the Teachers' and Performers' branch of the same Subject, must pay the full fee in each Subject or branch.

Candidates entering for the two branches of Teacher and Performer must submit different selections at the two Examinations.

3. **Examinations in Scotland.** Special arrangements are now in force whereby candidates in Pianoforte have the option of being examined in Glasgow *at Christmas and Easter* in both the practical and theoretical sections of the Examination. Entries must be sent to the Secretary of the Royal Academy of Music, London, in accordance with the particulars given in paragraph 2, and should be accompanied by a remittance of **Six Guineas** for the whole examination or any part which includes the practical branch. The fee for each paper or for Aural Tests is **One-and-half Guineas**. Entries for subjects other than Pianoforte cannot be accepted for Examination in Glasgow.

No Examinations will be held in Glasgow in the September period.

Full particulars as to place of Examination can be ascertained about one month before the date fixed for examination.

4. Candidates who have entered for the September Examination will have the option of transferring their entry to the Christmas period on giving notice to the Secretary of their wish to do so not later than July 31st, but Candidates cannot be transferred from Christmas or Easter to the following Easter or September Examination, except under very special circumstances.

5. Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to, and received by, the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be returned or transferred. In all cases of re-entry the full fee must be paid.

6. Candidates for examination in London in Singing, Pianoforte and Violin at the Christmas period may indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

7. No Candidate in any Musical subject under 18 years of age and no Candidate in Elocution under 20 years of age will be permitted to enter for examination as a teacher. Diplomas issued prior to this regulation will, nevertheless, remain valid.

The Academy reserves to itself the power to refuse any entry for Licentiate Examination at its discretion.

8. All Candidates (except in Harmony, Elocution, Bandmastership, Theatrical Conductorship, and in Singing (Performers), and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., and F.R.C.O.) will be required to work a paper on Rudiments of Music, Musical Ornaments, and Harmony in 3 or 4 parts, embracing the Triads of the Major and Minor Key, and Dominant 7th (with the inversions of these chords). The paper may include the harmonisation in 3 or 4 parts of a simple melody, and of a Figured or Unfigured Bass; the addition of a second melodic part (with

occasional passing-notes) above or below one already given; also the writing of a simple melody of not more than two phrases.

N.B.—Any of the foregoing tests may include instances of Modulation to nearly-related keys.

9. All Candidates, with the exception of those in Harmony, Bandmastership, Aural Training, Voice Culture and Elocution, will be required to pass a simple examination on Aural Tests, further details of which, including specimen questions, will be found on page 7.

Candidates in Singing (Performers), unless they hold one of the above Diplomas, will be required to work a paper on Elements of Music and Musical Ornaments.

Candidates in Singing (Teachers), in addition to the Rudiments and Harmony paper, will be required to work a paper on the Physiology of the Voice (see page 12), whilst those in Pianoforte (Teachers) and Organ must also work an additional paper on Form and Teaching (see pp. 17 and 21).

Candidates in Pianoforte Accompaniment must also work a paper on the Art of Accompanying (see p. 30).

Candidates in Aural Training and in Voice Culture must work (in addition to the Rudiments and Harmony paper) the special one required for each subject (see pp. 31, 32 and 33).

Candidates in Elocution must work the paper specified on page 36.

Candidates claiming exemption from any portion of the paper work or from Aural Tests must send proofs in support of such claim with their form of entry.

There is no exemption from the paper on the Physiology of the Voice.

10. The paper work, except as mentioned below, may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous to, or the day after it. If two papers have to be worked they may be done on the same day, or on different days at the option of the Candidate. There will be two periods of paper work examination daily, starting at 10 a.m. and at 2.30 p.m. Three hours will be allowed for working each paper. The papers on the Physiology of the Voice, Pianoforte Accompaniment, Aural Training, Voice Culture, and Elocution must be worked on a day previous to the practical examination. Provided the necessary accommodation is available, Candidates may attend either the morning or afternoon period without notifying which period they select.

The results of the practical and paper work portions of the examination are posted to Candidates about a fortnight after the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

11. Candidates who succeed in the practical branch are not required to undertake that portion of the Examination again. If such candidates fail in the paper work, or any

portion thereof or in Aural Tests, they may attend future Examinations in that portion in which they have been unsuccessful, on payment of a fee of one guinea for each paper and one guinea for Aural Tests.

Those who succeed in the Theory papers, but fail in the practical branch, will be exempt from again working the said papers. The same applies to the papers on Harmony, Bandmastership, the Art of Accompanying, the special papers on Aural Training, on Voice Culture, on Elocution, and on Form and Teaching for Pianoforte Candidates (Teachers) and Organ Candidates. This exemption applies only to Candidates at the September 1912 examination and later dates. Those succeeding in Aural Tests will at future examinations be exempt from that branch. The claim for exemption must be made on the entry form, but the full fee will nevertheless be payable by Candidates claiming it.

12. Candidates are expected to accept without question the award of the Examiners, and neither the Principal, the Secretary, nor the Examiners are authorised to enter into correspondence as to the reasons for the results communicated to them.

13. In Pianoforte, Organ, and Orchestral Instruments, no particular system of performance or fingering is insisted upon; the Examiners judge entirely by results. Candidates are not restricted to any particular edition of the works chosen, except where such is expressly mentioned.

14. Candidates who satisfy the Examiners in all portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to begin practising the specified branch for which the Diploma is granted. The Diploma also states whether such competency be as a composer, performer, teacher, or conductor.

Licentiates have the exclusive right to append the letters **L.R.A.M.** to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in October, March and June, be sent to the addresses given by the Candidates on their forms of entry.

L.R.A.M. WITH HONOURS.

15. Candidates who are successful in the **L.R.A.M.** Exams. in Pianoforte, Singing, Violin, Viola, 'Cello or Elocution, and who obtain the Special Diploma in Teaching Music given in connection with the Teachers' Training Course in the **R.A.M.**, are entitled to describe themselves as **L.R.A.M. (Honours)**.

16. Candidates who have satisfied the Examiners in any class of any subject will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination period) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates. To those entering for Paper Work Only, the total number of marks will be supplied without payment. Marks cannot be sent until about a month after completion of the examination.

17. The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

18. Examination in Aural Tests. — Specimens of the questions which will be asked in this examination are given below. These tests will be given daily during the examination period from 11 to 1.30 and from 3 to 6. The maximum marks allotted for this subject are 100. Marks required to pass, 75.

SPECIMEN QUESTIONS.

All the following tests will first be played over, not more than three times, by the Examiner, on the Pianoforte, and the notes required to be sung will be well within the vocal compass of the Candidate.

Candidates will be required :—

- 1.—To recognise major, minor, diminished and augmented triads and their inversions, and to hum, sing or play, and also to name any note of the three sounded simultaneously.

N.B.—The chord will be played in close position, and the names of the notes will be required from the Candidate only after one note of the triad has been named by the examiner.

- 2.—To hum, sing, or play (from memory) a short musical phrase and to name the notes of any portion of the passage after the keynote has been played.
- 2A.—To hum, sing, or play (from memory) the upper or the lower part of a two-part passage, whose length shall not exceed six notes.
- 3.—To clap or tap a short rhythmical passage of reasonable difficulty, played on the piano, to describe the note-lengths or rests of any portion thereof and to name the time.
- 4.—To name perfect, plagal, interrupted, and imperfect cadences found in simple phrase-construction, and to describe the chords forming any cadence given.

N.B.—The final chord in every cadence will be played in *root* position.

19. Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper. (Each number indicates a separate paper, and alternative numbers should be given when ordering, in case any papers are out of print.)

It is requested that all orders for papers should be accompanied

by a remittance to cover cost. In the event of papers quoted being out of print cash will be refunded :

RUDIMENTS OF MUSIC, Ornaments and Harmony :—

Nos. 76 and 77 (Christmas), 1922 ; 79 (September), 82, 83, and 84 (Christmas), 1923 ; 85, 86, and 87 (Easter), 88 and 89 (September), 92 and 93 (Christmas), 1924 ; 94 (Easter), 97, and 98 (September), 2 and 3 (Christmas), 1925 ; 4, 5, and 6 (Easter), 7, 8, and 9 (September), 10, 11, and 12 (Christmas), 1926 ; 13, 14, 15 (Easter), 1927.

ELEMENTS PAPERS for Vocalists (Performers) :—

Nos. v²⁶ (1922) ; v²⁷, v²⁸ (1923) ; v²⁹, v³⁰, and v³¹ (1924) ; v³², v³³, and v³⁴ (1925) ; v³⁶ and v³⁷ (1926) ; v³⁸ (1927).

FORM AND TEACHING (for Pianoforte Teachers) :—

G¹, G², and G³ (September), H² and H³ (Christmas), 1916 ; T¹, T², and T³ (Christmas), 1922 ; V¹, V², and V³ (Christmas), 1923 ; W¹, W², and W³ (Easter), Y¹, Y², and Y³ (Christmas), 1924 ; C¹, C², C³ (Easter), D¹, D², D³ (September), E¹, E², E³ (Christmas), 1926 ; F¹, F², F³ (Easter), 1927.

ORGAN :—

On Practical Teaching.

E (1907). H (1910). J (1912). K (1913). L (1914). M (1915). N (1916). O and P (1920). R (1922). S (1923). T and U (1924). V (1925). W, X, Y (1926). Z (1927).

Tests in Score Reading.

Nos. 4 (1910), 5 (1911), 6 (1912), 7 (1913), 8 (1914), 9 (1915); 13 (1921), 14 (1922), 15 (1925), 16, and 17 (1926).

AURAL TRAINING AND SIGHT-SINGING :—

(a) Theoretical Tests.

Nos. 1, 2 (1921) ; 3, 4 (1922) ; 5, 6 (1923) ; 7, 8, and 9 (1924) ; 10, 11, and 12 (1925) ; 13, 14, and 15 (1926) ; 16 (1927).

(b) Practical Tests.

Nos. 1 and 2 (1924) ; 3, 4, and 5 (1925) 6, 7, and 8 (1926) ; 9 (1927).

VOICE CULTURE AND CLASS-SINGING :—

(a) Theoretical Tests.

Nos. 3, 4 (1923) ; 5, 6, and 7 (1924) ; 8, 9, and 10 (1925) ; 11, 12, and 13 (1926) ; 14 (1927).

(b) Practical Tests.

Nos. 1 and 2 (1924) ; 3, 4, and 5 (1925) ; 6, 7, and 8 (1926) ; 9 (1927).

ELOCUTION (Teacher) :—

Nos. 21 (1924), 26 (1925), 27, 28, and 29 (1926) ; 30 (1927).

(Performer) :—

Nos. 20 and 22a (1924) ; 25a and 26a (1925) ; 27a, 28a, and 29a (1926) ; 30a (1927).

ALSO

HARMONY AND COUNTERPOINT :—

1915, 1919, 1920, 1921, 1922, 1923, and (Easter and Christmas), 1924 (1s. each paper).

Christmas, 1925. Christmas, 1926. — Harmony and Counterpoint Papers. Part I., price 6d., and Part II., price 6d.

SINGING :—Diatonic and Chromatic Studies (Performers), price 1s., Singing Exercises (Teachers), 6d.

BANDMASTERSHIP AND THEATRICAL CONDUCTORSHIP :—1911, 1912, 1914, 1915, 1917, 1920, 1921, 1922, 1923, and (Easter and Christmas), 1924 (1s. each paper).

Christmas, 1925. Christmas, 1926. — Bandmastership Paper, price 6d.; Theatrical Conductorship Paper, price 6d.; and Elements Paper, price 6d.

PIANOFORTE ACCOMPANIMENT :—Nos. 7, 1921; 8, 1922; 9, 1923; 10, 11, 12, 1924; 13, 14, and 15, 1925; 16, 17, 1926; 18, 1927 (1s. each paper).

AURAL TESTS (1926), price 3d.

Papers supplied to order cannot be exchanged.

The Papers on the "Organs employed in Singing," Questions on "Touch," the "Fingering" Tests, and "Sight Reading" Tests, are not published.

Examinations are held in the following Subjects:—

*HARMONY, COUNTERPOINT, AND COMPOSITION.

Examiners.—A. J. GREENISH, Mus. D. Cantab., F.R.A.M.; STEWART MACPHERSON, F.R.A.M.; H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; WILLIAM WALLACE, F.R.A.M.

Class 1.—COMPOSERS.

Candidates will be required:—

- 1.—To submit, on entering their names, a Composition consisting of a piece of some extent, written for either voices or instruments, or for both, such as the writer shall consider to afford a fair sample of his or her musical and technical powers.

* * Any candidate whose composition has been approved, but who fails in any other part of the whole examination, may enter again (at a subsequent period) without submitting a second composition.

- 2.—To work a paper in Harmony and Counterpoint (vocal and instrumental) and in Orchestration.

* * This paper may include (*inter alia*) the harmonization of a moderately difficult melody (for voices, strings or the pianoforte); the setting of a stanza of poetry for a solo voice with pianoforte accompaniment, or for unaccompanied vocal quartet; a test in double (or invertible) counterpoint at the 8ve or 15th; the orchestration of a short passage; the writing of a Canon and a portion of a Fugue.

N.B.—The paper will be divided into two portions, one to be worked in the morning, and one in the afternoon. The tests in Harmony and Counterpoint will be in not more than four parts, with the exception of one example of vocal writing in five parts.

- 3.—To attend a *vivá voce* examination, at which they will be expected:—

- (a) To answer questions upon the compass and capabilities of voices and instruments;
- (b) To answer questions upon the growth of instrumental music during the 18th and 19th centuries, and in particular to show a critical knowledge of Dvořák's Symphony "From the New World."
- (c) To play from vocal score (including the use of the C clef) and from figured or unfigured bass;
- (d) To harmonise a melody at the pianoforte and similarly to complete an unfinished musical sentence, and to modulate.

* * The *vivá voce* examination will last about half an hour.

* Entries in this subject will be accepted only for the Christmas and Easter periods.

HARMONY, COUNTERPOINT, AND COMPOSITION.—*Continued.*

Class 2.—TEACHERS.

Candidates in this class will be required to undergo the tests prescribed under (2) and (3) of the examination for composers (Class 1), with the exception of the setting to music of a stanza of poetry and the Orchestration.

They will *not* be expected to submit a composition of their own, but in lieu thereof will further be called upon (in the course of the *vivâ voce* examination)—

- (1) To answer questions upon the teaching of Harmony, Counterpoint and Musical Form (including the criticising and correction, at the pianoforte, of faulty exercises);
- (2) To analyse the form of an instrumental movement, a copy of which will be handed to each candidate thirty minutes before the time of this examination.

* * * The *vivâ voce* examination in Class 2 will last about three-quarters of an hour.

N.B.—Candidates in *both* classes will be required to write from dictation: (a) a short melody of moderate difficulty; (b) a test in two melodic parts; (c) a short passage of four-part harmony consisting of triads, Dominant 7ths and 9ths (with their inversions), and simple Unessential notes; (d) examples of Modulation.

They will also be expected to identify extracts from *well-known* compositions played by the Examiner.

An Examiner will give these Dictation and Identification tests either before or after the *vivâ voce* examination. Candidates in Subject I. (in both classes) will be exempted from the Aural Tests specified on pp. 5 and 7.

The maximum marks obtainable will be :—

(CLASSES I. and II.)

		Marks.
Harmony and Counterpoint Paper	Part 1	... 100
	Part 2	... 100
<i>Vivâ voce</i>	...	... 100
Dictation and Identification Tests	...	... 100

75 marks required to pass in each Section. Candidates failing in any of the above Sections may attend a subsequent examination on payment of a fee of five guineas for the whole examination, or practical part (*vivâ voce*) only; or of one guinea for each paper (Part I. or Part II.), and one guinea for Dictation and Identification Tests.

SINGING.

The Board will be constituted from the following:—HENRY BEAUCHAMP, Hon. R.A.M.; ETHEL BILSLAND, F.R.A.M.; JOHN BOOTH, Hon. R.A.M.; MAURICE D'OISLY, F.R.A.M.; F. PERCIVAL DRIVER, A.R.A.M.; LEONARD HUBBARD, A.R.A.M.; EDWARD ILES, Hon. R.A.M.; J. FREDERICK KEEL, F.R.A.M.; FREDERIC KING, Hon. R.A.M.; EVELYN LANGSTON, A.R.A.M.; AGNES LARKCOM,

SINGING.—*Continued.*

F.R.A.M.; THOMAS MEUX, Hon. R.A.M.; SELINA PITT SOPER, F.R.A.M.; MARCUS THOMSON, F.R.A.M.; MARY WILSON, F.R.A.M.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

It is expected that Candidates in this Class will have had some experience in teaching individual adult pupils, and they will be required to demonstrate practically the method adopted by them, answering questions on:—

- 1.—Breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The meaning of tone-colour in the voice—its cause and effect.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—Distinct and correct pronunciation and diction in singing.
- 7.—The characteristics and interpretation of Recitatives of various periods.
- 8.—Phrasing, expression and knowledge of vocal works, illustrating various styles of singing for each class of voice.

To sing: a *Recitative*, a *portion of a Cantabile movement*, and a *portion of a florid movement*, selected by themselves from the lists for Performers on pages 14 and 15, and Singing Exercises, copies of which will be given them on entering their names, or may be purchased at the Academy at any time (price 6d.).

To sing a piece at sight.

To play on the pianoforte an accompaniment of some vocal piece to be chosen by the Examiners.

Special Braille tests are provided for blind candidates.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

To attend the Aural Tests examination (see pp. 5 and 7).

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates

SINGING.—*Continued.*

may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Three hours will be allowed for working this paper.

Candidates are required to provide their own accompanists.

The marks obtainable in this class are as follows :—

TEACHERS.

	Maximum Marks.
1. Paper Work on the Physiology of the Voice	8
2. Voice Production, Breath Control and Blending of Registers	16
3. Correction of Faults	8
4. Pronunciation and Diction	12
5. Phrasing, Expression and Tone Colour	12
6. Teaching of Recitatives	8
7. Performance of Vocal Pieces and Exercises	8
8. Knowledge of Vocal Works	8
9. Reading at Sight and Accompaniment	8
10. Examiners' general impression of Candidate's capability as a Teacher	12
Total	100

75 Marks required to pass.

PERFORMERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests :—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

To prepare three pieces, one from each list for their respective voices, and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate. The selected pieces may be transposed a semitone or a tone higher or lower.

Candidates must sing a Recitative, but should neither of their selected Pieces be associated with one, then the Recitative connected with any other piece in either list may be chosen.

One piece must be sung from memory.

Candidates are recommended to bring 2 copies of each of the songs.

To sing a piece at sight. (Special Braille tests are provided for Blind Candidates.)

To work a paper on Elements of Music, and to attend the Aural Test Examination.

The pitch used at this examination is the Normal Diapason.

Candidates are required to provide their own accompanists.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

SINGING.—Continued.

SOPRANO and MEZZO-SOPRANO.

LIST A.

- | | | |
|--------|--|--------|
| RECIT. | "There were Shepherds" and "And the Angel said unto them" (Novello) | Handel |
| AIR. | "Rejoice greatly" (Messiah) | |
| RECIT. | "Ne trionfi d'Alessandro" (Alexander, at thy Triumph) ... | |
| AIR. | "Lusinghe più care" (With Loving Caresses) (No. 22 of Standard Songs) (International Music Co.) | Handel |
| RECIT. | "Solitudini amiche" (Friendly glade) | |
| AIR. | "Zeffiretti Lusinghieri" (Gentle Zephyr, (Idomenèo) | Mozart |
| | (The Classical Vocalist, No. 6, Ashdown) | |
| RECIT. | "Alma del gran Pompeo" (Spirit of great Pompeius) | |
| AIR. | "Piangerò mia sorte ria" (Grief is Mine) (Giulio Cesare) (Operatic Album, Book 20, for Mezzo-Soprano, Ricordi) | Handel |

LIST B.

- | | | |
|---------------|---|-------------|
| | "Gretchen am Spinnrade" (Margaret at the Spinning-wheel) (Oxford University Press) | Schubert |
| | "Er, der Herrlichste von Allen" (He's the noblest of the noble) (Stainer and Bell) | Schumann |
| | "La Cloche" (Lone in thy darkling Tower) (Durand) ... | Saint-Saëns |
| | "Depuis le Jour" (E'er since the Day) (Louise) (Heugel) ... | Charpentier |
| RECIT. & AIR. | "O Awful Depth" (Rebecca's Prayer) (Ivanhoe) (Chappell) | Sullivan |

LIST C.

- | | | |
|--|--|-------------------|
| | "A Piper" (Boosey) | Michael Head |
| | "Ständchen" (Serenade), Op. 17, No. 2 (Rahter) | R. Strauss |
| | "Armida's Garden" (English Lyrics, 9th Set, Novello) ... | Parry |
| | "To Phyllis, Milking her Flock" (Elkin) | Arthur Benjamin |
| | "The Enchanted Wood" (J. Williams) | Granville Bantock |
| | "When Thou art Dead" (Curwen) | Eugène Goossens |

CONTRALTO.

LIST A.

- | | | |
|---------------------------|--|--------|
| RECIT. | "Great Prophetess" } (Deborah) (Novello) | Handel |
| AIR. | "In the Battle" } | |
| | "Hallelujah" (Aria from Cantata No. 29) (Patterson) ... | Bach |
| RECIT. (without the Air). | "Armida, dispietata" (Armida, ever Cruel) (No. 11 Standard Songs, International Music Co.) | Handel |
| AIR. | "Empio, dirò, tu sei!" (Cruel, indeed Thou art!) (No. 19 Standard Songs, International Music Co.) | |

LIST B.

- | | | |
|--|---|--------|
| | "Inflamatus," (Stabat Mater) (Novello) | Dvořák |
| | The Ballad of Meshullemeth" (Judith) (Novello) | Parry |
| | "O del mio dolce ardor" (O Zephyr soft and kind) D minor (No. 12 Standard Songs, International Music Co.) | Gluck |
| | "Träume" (Dreams) in F. (Schott) | Wagner |

LIST C.

- | | | |
|--|---|--------------|
| | "Rest" (Chester) | John Ireland |
| | "Verborgenheit" (Secrecy) in C (Peters) | Hugo Wolf |
| | "John Kelly" in B flat, Op. 125, No. 1 (Stainer & Bell) ... | Stanford |

TENOR.

LIST A.

- | | | |
|--------|--|-------------|
| RECIT. | "And the Angel said unto them" (No. 13) { (Christmas) } | Bach |
| AIR. | "Haste ye Shepherds" (No. 15) (Novello) { Oratorio } | |
| | "Men, Brethren and Fathers (Stephen's Narrative) (St. Paul) (Novello) | Mendelssohn |

SINGING.—Continued.

RECIT.	"Thanks to my Brethren"	(Judas Maccabæus) (Novello)..	Handel
AIR.	"How Vain is Man!"		
AIR.	"God breaketh the Battle"	(Judith) (Novello)	Parry

LIST B.

"La donna è mobile"	(Woman's a fickle Jade) (Rigoletto)		
Operatic Album for Tenor, No. 21	(Ricordi)	Verdi	
"Aprì la tua finestra!"	(Open thy Window, Maiden) (Iris)		
Operatic Album for Tenor, Book 21, (Ricordi)...		Mascagni	
"Sanctis fortis"	(Dream of Gerontius) (Novello)	Elgar	

LIST C.

"I'll Sail upon the Dog-star"	(Boosey)	Purcell, arr. by G. Bantock	
"Go not Happy Day"	"in A (Hawkes)	Frank Bridge	
"When I was One and Twenty"	(Curwen)	Armstrong Gibbs	
"The Snowy-breasted Pearl"	(Chappell)	Arr. by J. Robinson	

BARITONE and BASS

LIST A.

RECIT.	"The Walls are Levell'd"	(Joshua) (Novello)	Handel
AIR.	"See, the raging flames arise"		
RECIT.	"Be comforted"	(Judas Maccabæus)	Handel
AIR.	"The Lord worketh wonders"	(Novello)	
AIR.	"Lascia amor"	(Farewell, your Country calls you) (Orlando)	
	(Boosey)		Handel

LIST B.

"True is all Iago tells us"	(Hiawatha's Vision) (Novello)		
		Coleridge Taylor	

RECIT.	"A te l'estremo addio"	(The last farewell I bid thee)	
AIR.	"Il lacerato spirito"	(Tortured and torn with suffering)	
	(Simon Boccanegra) (No. 74, Standard Operatic Songs,		
	International Music Co.)	Verdi	
AIR.	"Has a father with his children"	(Coffee Cantata) (Patter-	
	son)	Bach	
	"Confutatis maledictis"	(From the accursed and rejected)	
	(Requiem) (Ricordi)	Verdi	
	"Prospect"	(Augener)	Stanford

LIST C.

"Creation's Hymn"	(Inno al Creato) A flat (No. 65 of		
	Standard Songs, International Music Co.)	Beethoven	
"And yet I love her till I die"	(English Lyrics, Set 6)		
(Novello)		Parry	
"O Mistress mine,"	Op. 9, No. 1 (Novello)	B. J. Dale	
"O, Falmouth is a fine town"	(Curwen)	Martin Shaw	

The marks obtainable in this class are as follows:—

Maximum Marks.

1. Quality and Volume	8
2. Production, including Breath Control and Blending of Registers	12
3. Correctness of Intonation	8
4. Vocalisation and Flexibility (including Excellence of Scales, Arpeggios, Shakes, etc.)	8
5. Distinctness and Correctness of Pronunciation	8
6. Phrasing, Expression and Variety of Tone... ..	8
7. Accuracy, Rhythm, Time and Accent	8
8. Recitative	8
9. Interpretation	12
10. Reading at Sight	8
11. Examiners' General Impression of Candidate's Capability as a Performer	12

75 Marks required to pass.

Total 100

PIANOFORTE.

*The Boards will be constituted from the following :—*VICTOR BOOTH, F.R.A.M.; YORK BOWEN, F.R.A.M.; EDGAR CARR, A.R.A.M.; AMBROSE COVIELLO, F.R.A.M.; HAROLD CRAXTON, Hon. R.A.M.; CLAUDE GASCOIGNE, A.R.A.M.; ERIC GRANT, A.R.A.M.; ISABEL GRAY, A.R.A.M.; WELTON HICKIN, F.R.A.M.; W. J. KIPPS, F.R.A.M.; T. B. KNOTT, F.R.A.M.; VIVIAN LANGRISH, F.R.A.M.; DESIRÉE MACEWAN, A.R.A.M.; DORA MATTHAY, F.R.A.M.; FREDERICK MOORE, F.R.A.M.; BRIAN NASH, A.R.A.M.; JOHN PAUER, Hon. R.A.M.; CLAUDE POLLARD, F.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; FELIX SWINSTEAD, F.R.A.M.; LAWRENCE TAYLOR, A.R.A.M.; EGER-TON TIDMARSH, A.R.A.M.; PERCY WALLER, Hon. R.A.M.; SEPTIMUS WEBBE, F.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

In this subject, Teachers and Performers have separate lists of pieces and a distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

- I. They must be prepared to play the whole or portions of a piece of their own selection from each of the three lists on page 18 (three pieces in all).
- II. To play at sight the whole or portions of a piece selected by the Examiners.

No particular method or school of performance is favoured, provided the results are satisfactory. Musical intelligence and initiative are the essentials.

- III. To play (from memory) all or any of the following scales and arpeggios:—

(a) Major and harmonic minor scales, the hands commencing a third, sixth, octave, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart, all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an octave apart.

(b) Major, harmonic minor and chromatic scales (minor thirds only) in double thirds in similar motion only.

(c) Major, harmonic and melodic minor, and chromatic scales in double octaves in similar motion, the hands commencing an octave apart. Scales in double octaves in contrary motion in major keys only, both hands commencing on the key note.

(d) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the same position of the chord.

PIANOFORTE.—*Continued.*

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch; either finger or hand (wrist) *staccato* will be accepted:—four octaves in similar motion and two octaves in contrary motion, except scales in double octaves, which are to be played in three octaves in similar motion and two octaves in contrary motion. The scales and arpeggios in similar motion to begin on the lowest notes, and those in contrary motion to begin with the hands at their closest point.

All good methods of fingering will be accepted.

- IV. Candidates will be questioned on the teaching of the laws and facts of Touch and Technique, including the physical condition and action of the arm, hand and fingers, and their control in playing; on the application of these laws in Interpretation generally, and particularly as to Tone, Time and Duration.

Also, they will be required to illustrate the various points raised, by playing excerpts from the tests given for fingering, and from the pieces brought for their examination. An elementary knowledge of the mechanism of the Pianoforte is also required.

- V. Also to indicate the fingering for typical passages selected by the Examiners and to answer questions on the principles exemplified therein. Candidates are given an opportunity of studying a paper of Tests in Fingering at a Keyboard for half-an-hour before their practical examination.

- VI. To work a paper on the general principles of Form, as exemplified in pianoforte compositions; on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. Questions may be asked to elicit the Candidate's knowledge of pianoforte compositions suitable for young pupils (of a standard similar to the Associated Board's School Examinations of Music), particularly those of British Composers. Three hours will be allowed for working this paper, and in order to pass, a Candidate must secure 75 per cent. of the total number of marks obtainable.

- VII. To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

- VIII. Aural Tests (see page 7).

BLIND CANDIDATES.

Those who are acquainted with Braille notation will be permitted to study the Sight-reading and Fingering tests at a sounding pianoforte for one hour before their practical examination, and to take these tests into the Examination rooms.

Those who are *not* acquainted with Braille notation will be required to fulfil all the conditions set forth in their respective classes, excepting the Sight-reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

PIANOFORTE.—*Continued.*

The Examination will last about half-an-hour.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.—FOR TEACHERS ONLY.

PRELUDE and FUGUE in F sharp minor, No. 14, Book I, 48 (P. & F.)	J. S. Bach
PRELUDE and FUGUE in B flat, No. 21, Book I, from 48 P. & F. ...	J. S. Bach
PRELUDE and FUGUE in C minor, No. 2, Book II, from 48 P. & F....	J. S. Bach
FANTASIA CON FUGHETTA (Peter's Ed., No. 212, page 32) ...	J. S. Bach
ALLEMANDE from Suite No. 9 (Ricordi Ed., No. 51,292) ...	G. F. Handel
PRELUDE and FUGUE in G minor (Ricordi Ed., B. Cesi No. 99,233) ...	Freseobaldi

LIST B.—FOR TEACHERS ONLY.

SONATA in A, Op. 2, No. 2 (the whole work) ...	Beethoven
SONATA in D, Op. 10, No. 3 (the whole work) ...	Beethoven
SONATA in C sharp minor, Op. 27, No. 2 (the whole work) ...	Beethoven
SONATA in F, Op. 54 (the whole work) ...	Beethoven
SIX VARIATIONS on an original theme in F, Op. 34 ...	Beethoven

LIST C.—FOR TEACHERS ONLY.

TANGO, Op. 165, No. 2, Transcribed by L. Godowsky (Schott)...	I. Albeniz
COUNTRY TUNE (Murdoch) ...	Arnold Bax
STUDY in F, Op. 46, No. 6 (Ascherberg) ...	York Bowen
BALLADE in D minor, Op. 10, No. 1 ...	Brahms
INTERMEZZO in E flat, Op. 117, No. 1 (Lengnick) ...	Brahms
THE PRINCE (Augener) ...	Frank Bridge
NOCTURNE in B flat minor, Op. 9, No. 1 ...	Chopin
MAZURKA in G minor, Op. 24, No. 1 ...	Chopin
CLAIR DE LUNE, No. 3 of Suite Bergamasque (Lafleur) ...	Debussy
LA FILLE AUX CHEVEUX DE LIN (Preludes, Book I, No. 8) (Durand)	Debussy
WIDMUNG, No. 1, from Winterreigen, Op. 13 (Doblinger) ...	E. von Dohnányi
No. 2 in C sharp minor from Suite, Op. 98 (Lengnick) ...	Dvořák
PETITE VALSE, Op. 36 (Belaieff)...	Glazounov
PRELUDE from Holberg Suite, Op. 40 (Peters)...	Grieg
THE ISLAND SPELL ...	John Ireland
SOMMERERINNERUNGEN, No. 1, from Jahrzeitsbilder (Hansen)	Sigurd Lie
LIEBESTRAUM, No. 2, in E ...	Liszt
SPOSALIZIO ...	Liszt
POEM AFTER HEINE in F minor, Op. 31, No. 2 (Hawkes) ...	E. MacDowell
SCHERZO in E minor, Op. 16, No. 2 ...	Mendelssohn
ZEPHYR from Frühling, Op. 57, No. 4 (Peters) ...	Moszkowski
BARCAROLLE in G minor (Augener's Ed. No. 6321B) ...	Rachmaninov
MENUT ANTIQUE (Enoch) ...	Ravel
SICILIANA, No. 5, from Antique Dances and Airs (Ricordi) ...	O. Respighi
MOMENT MUSICALE in C sharp minor, Op. 94, No. 4 ...	Schubert
SECOND MOVEMENT, ANDANTINO, from Sonata, Op. 22 ...	Schumann
NACHTSTÜCK in F, Op. 23, No. 4 ...	Schumann
MÉLODIE DE GLUCK (Schott) ...	Transcribed by Sgan-bati
KLAVIERSTÜCK, in E flat, Op. 24, No. 3 (Peters) ...	Sinding
EROTIKON in B flat minor, Op. 10, No. 1 (Nordisk Musik Forlag) ...	E. Sjögren
VALSE in D, from Danses Humoresques, Op. 12, No. 2 (Augener) ...	S. Stojowski
EN COURANT (Enoch) ...	F. Swinstead

PERFORMERS' EXAMINATION.

Candidates entering as PERFORMERS must fulfil the requirements for TEACHERS, excepting that they will be exempt from working the paper on Form and Teaching, and from scales, arpeggios, fingering tests and questions on touch. One of the three test pieces, at least, must be played from memory. In addition, they must prepare a piece of their own choice, *which need not be from one of these lists*, but which must be of a similar standard to those given in List C. The Examiners have, of course, the option of hearing the whole or any portions of the pieces chosen. This examination consists of the performance tests, sight-reading tests, aural tests and the paper on Rudiments and Harmony only. A concert standard of performance is required. No particular method or school of performance is favoured, provided the results are satisfactory.

The Examination will last about half-an-hour.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.—FOR PERFORMERS ONLY.

PRELUDE and FUGUE in C, Transcribed from Organ by Liszt (Ricordi Ed. No. 2 page 14)...	J. S. Bach
PRELUDE and FUGUE, from Sonata No. 1 in A minor (Peters, No. 213)	J. S. Bach
PRELUDE and FUGUE in D, No. 5, Book II., from 48 P. & F.	J. S. Bach
TOCATA in F., Transcribed from Organ by I. Philipp (Hamelles)	J. S. Bach
PRELUDE and FUGUE in D minor	Glazounov

LIST B.—FOR PERFORMERS ONLY.

SONATA in E flat, Op. 81A (whole work)	Beethoven
SONATA in A flat, Op. 110 (whole work)	Beethoven
SONATA in C minor, Op. 111 (whole work)	Beethoven
VARIATIONS in E flat, Op. 35 (omitting the Fugue)	Beethoven
FANTASIA in G minor, Op. 77	Beethoven

LIST C.—FOR PERFORMERS ONLY.

CHORAL PRELUDE in G, Book 1, No. 4 (Breitkopf & Härtel)	Bach-Busoni
GOPAK (J. Williams)	Arnold Bax
SCHERZO in E flat minor, Op. 4	Brahms
CAPRICCIO in B minor, Op. 76, No. 2	Brahms
ALL' ITALIA (Breitkopf & Härtel)	Busoni
SCHERZO in B minor, Op. 20	Chopin
SLOW MOVEMENT and SCHERZO, from Sonata in B minor, Op. 58	Chopin
NOCTURNE in E flat, Op. 55, No. 2	Chopin
PAGODES, No. 1, from Estampes (Durand)	Debussy
MOUVEMENT, No. 3, from Images (Durand)	Debussy
ETUDE in F minor, Op. 28, No. 6 (Rózsavölgyi)	E. von Dohnányi
STUDY in E, La Nuit, Op. 31, No. 3 (Belaieff)	Glazounov
TOCATA, founded on the Northumbrian Pipe-Tune, "Newburn Lads" (Curwen)	Gustav Holst
LES BAVARDES, No. 5, from Les Rencontres (Leduc)	Jacques Ibert
RHAPSODY (Hawkes)	John Ireland

PIANOFORTE.—LIST C.—FOR PERFORMERS ONLY.

NUIT D'ÉTÉ, Op. 11, No. 5 (J. & W. Chester)	<i>Liapounow</i>
SOIRÉES DE VIENNE, Valses-Caprices d'après F. Schubert, No. 6, in A minor (Peters, No. 3616)	<i>Liszt</i>
AU BORD D'UNE SOURCE	<i>Liszt</i>
ETUDE in F minor, No. 2 of Three Concert Studies	<i>Liszt</i>
LA DANSE D'OLAF, No. 2, from Deux Lunaires (Ricordi)	<i>R. Pick-Mangiagalli</i>
PRELUDE in F minor, Op. 32, No. 6 (Hawkes)	<i>Rachmaninov</i>
NOCTUELLES, No. 1, from Miroirs (Demets)	<i>Ravel</i>
STACCATO-ETUDE, Op. 23, No. 2 (Augener)	<i>Rubinstein</i>
TOCCATA, D'APRÈS LE 5 ^e CONCERTO, Op. 111, No. 6 (Durand)	<i>Saint-Saëns</i>
STUDY in E., after the Caprices of Paganini, Op. 3, No. 2	<i>Schumann</i>
SECOND MOVEMENT (Moderato con energia), from Fantasie, Op. 17... ..	<i>Schumann</i>
ETUDE in D sharp minor, Op. 8, No. 12 (Hawkes)	<i>Scriabin</i>

The marks obtainable in this subject are as follows:—

TEACHERS' EXAMINATION.							Maximum Marks.
List A ... ..	...	...	...	...	...	...	12
" B ... ..	...	...	...	...	...	...	24
" C ... ..	...	...	...	...	...	...	12
Reading ... ..	...	...	...	...	...	...	12
Scales and Arpeggios ... ..	...	...	...	...	...	...	8
Fingering Typical Passages ... ..	...	...	...	...	...	...	8
Questions on Touch ... ..	...	...	...	...	...	...	12
Examiners' Impression of Candidate's general Capabilities as a Teacher ... ..	...	...	...	...	...	...	12
							Total 100

75 marks required to pass.

PERFORMERS' EXAMINATION.							Maximum Marks.
List A ... ..	...	...	...	...	...	...	16
" B ... ..	...	...	...	...	...	...	32
" C ... ..	...	...	...	...	...	...	16
Reading ... ..	...	...	...	...	...	...	12
Own Selection ... ..	...	...	...	...	...	...	12
Examiners' Impression of Candidate's general Capabilities as a Performer ... ..	...	...	...	...	...	...	12
							Total 100

75 marks required to pass.

ORGAN.

Examiners. — G. D. CUNNINGHAM, F.R.A.M. ; STANLEY MARCHANT, Mus. D. Oxon., F.R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required :—

- To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).
- To transpose a hymn-tune a tone or half-tone higher or lower ; to read from four-part vocal score, including C clefs for alto and tenor parts ; to harmonise a given melody ; to harmonise an unfigured bass ; to extemporise on a given subject ; to modulate ; and to read at sight.
- To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on the teaching of Choir Training. To attend the Aural Tests examination (see pp. 5 and 7).
- To work a Paper embracing questions on Form ; on Pupil Treatment ; the Practical Teaching of the Organ ; and the Mechanism and Stops usually found in an English Organ of three manuals ; and to show knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. The paper work may be done on the same day as the practical, or, if the Candidate so prefer, on the day previous to, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. Three hours will be allowed for working this paper, and in order to pass, a Candidate must obtain 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn-tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will be required further to transpose the same into any key the Examiners may name ; to harmonise a given melody ; to harmonise an unfigured bass (the melody and the bass will be first played through, and then dictated a bar or two at a time) ; to extemporise on a given subject ; and to modulate.

The *viva voce* and paper work portions of the examination will be the same as for other Candidates.

On entering, Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

ORGAN.—*Continued.*

The Examination will last about half-an-hour.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

SONATA No. 2, in C minor (Peters, Book I.)	<i>J. S. Bach</i>
PRELUDE and FUGUE No. 8, in A minor (Peters, Book II.)	<i>J. S. Bach</i>

LIST B.

FANTASIA and TOCCATA in D minor (Stainer and Bell)	<i>Stanford</i>
SONATA, No. 7, in F minor (Kistner)	<i>Rheinberger</i>

The marks obtainable in this subject are as follows :—

	Maximum Marks.
List A	16
„ B	12
Transposition	8
Vocal Score Reading	8
Harmonisation of Melody	8
Harmonisation of Unfigured Bass	8
Extemporisation	8
Sight-reading	8
Modulation	8
<i>Vivâ Voce</i>	8
Examiners' General Impression of Candidate's } Capabilities	8
Total	100

75 marks required to pass.

ORCHESTRAL INSTRUMENTS.

Examiners.—SPENCER DYKE, F.R.A.M.; EDITHA G. KNOCKER; JAMES T. LOCKYER, A.R.A.M.; LIONEL TERTIS, F.R.A.M.; ROWSBY WOOF, F.R.A.M.; B. PATTERSON PARKER, F.R.A.M.; HERBERT WALENN, F.R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; J. SOLOMON, F.R.A.M.; ALBERT E. MATT; GWENDOLEN MASON, F.R.A.M.; HAYDN P. DRAPER; WILFRED JAMES; AUBREY BRAIN; LÉON GOOSSENS.

In this subject all Candidates will be required to work the paper on Rudiments of Music and Harmony, etc., specified on page 4 and to attend the Aural Tests Examination (see pp. 5 and 7).

Teachers' Examination. Candidates must be prepared to play the whole or portions of a piece of their own selection from Lists A, B, and C for their respective instruments (three pieces in all). They will also be required to answer questions on the form, treatment and tonality of the pieces selected, also on pupil treatment, and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes.

Performers' Examination. Candidates entering as Performers must fulfil the requirements for Teachers, but instead of the *vivâ voce* questions they will be required to play List D. They will be expected to

ORCHESTRAL INSTRUMENTS.—Continued.

show a concert standard of proficiency and to play their Concerto from memory.

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

VIOLIN.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

STUDY, No. 31, in C minor, from 42 Studies	...	Kreutzer
CAPRICE, No. 8, in G minor, from 12 Caprices (Augener)	...	Rovelli
STUDY, No. 1, in G minor, from 20 Studies, Op. 73 (Costallat)	...	Danclo
CAPRICE, No. 1, in C, from 24 Caprices (Augener)	...	Rode

LIST B.

SONATA, No. 7, in C minor, Op. 30, No. 2 (first movement) (Augener)	...	Beethoven
SONATA, in G., Op. 78 (first movement) (Simrock)	...	Brahms
BALLADE, Op. 15 (J. Williams)	...	B. J. Dale
A LITTLE SONATA (whole work) (Anglo-French Music Co.)	...	J. B. McEwen
SONATA, No. 17, in A (first and second movements) (J. Williams)	...	Mozart

LIST C.

CONCERTO, Op. 61 (first movement) (not the Cadenza)	...	Beethoven
CONCERTO, No. 7, Op. 76 (first and second movements)	...	De Beriot
ROMANCE in A minor, Op. 42 (Lengnick)	...	Bruch
CONCERTO, No. 2, in D minor, Op. 2 (first movement) (Peters)	...	Spohr
CONCERTO, No. 4, in D minor, Op. 31 (first and second movements)	...	Vieuxtemps

LIST D.—PERFORMERS ONLY.

ANDANTE and ALLEGRO from Solo Sonata No. 3 in A minor	...	J. S. Bach
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All Candidates in this instrument will be examined as to their sense of pitch and questioned on the fingering of selected passages on the violin, and will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major and melodic and harmonic minor scales (three octaves) to be played with slurred bowing (one or three octaves in a bow). Also with detached bows at a fairly quick pace.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves) (either one or two bows to each octave).

C sharp and D, both major and minor (melodic and harmonic), in thirds, in sixths and in octaves, to be played with separate bowings (two octaves).

Chromatic scales beginning on G, A flat, A, B flat, B, and C in three octaves, the rest in two octaves, to be played with slurred bows only (one or three octaves in a bow).

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played with slurred bowing (three octaves in a bow).

VIOLA.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

SONATA in E flat, Op. 120, No. 2 (first and second movements)	...	
(Simrock)	...	Brahms
SONATA, No. 2, in F (second and third movements) (Schott)	...	York Bowen
SERENADE SONATA in F minor (first and second movements)	...	
(J. Williams)	...	Richard H. Walthew

ORCHESTRAL INSTRUMENTS.—*Continued.*

LIST B.

PHANTASY, Op. 4 (Schott)	B. J. Dale
CONCERTO in A (Clarinet) (first and second movements) (André) ...	Mozart
CONCERTO in G minor (first and second movements) (Schott) ...	Cecil Forsyth

LIST C.

ETUDE, No. 16, in A (Menuett) from 20 Etudes, Op. 36 (Kistner)	Palaschko
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LIST D.—PERFORMERS ONLY.

ALLEMANDE and SARABANDE from Suite No. 4, in E flat, from Six Suites for 'Cello, arranged for Viola by Svecenski (Schirmer) (unaccompanied)	Bach
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All major and melodic and harmonic minor scales in three octaves, slurred bowing, excepting the scales in F sharp, G, A flat, B, B flat, which are to be played in two octaves.

C, E and E flat in thirds, sixths, and octaves; separate bowings, two octaves.
C minor (melodic) in thirds, sixths, and octaves.

E minor (harmonic) in thirds, sixths, and octaves; separate bowings, two octaves.

Chromatic scales beginning on C, D flat, D, E flat, E, in three octaves; rest in two octaves, legato bowing.

Arpeggios of all major and minor chords in three octaves, excepting A flat, A, B flat, B, which are to be played in two octaves; dominant and diminished sevenths in two octaves, slurred bowing.

VIOLONCELLO.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

SONATA in D minor (first movement) (Hawkes)	Frank Bridge
SONATA in B flat minor, Op. 8 (first movement) (Schott) ...	E. von Dohnányi
SONATA in F, Op. 6 (first movement) (Universal Ed. Curwen) ...	R. Strauss

LIST B.

CONCERTO in E minor (third and fourth movements) (Novello) ...	Edward Elgar
CONCERTO in B minor, Op. 104 (last movement) (Lengnick) ...	Dvořák
CONCERTO, No. 3, in G, Op. 59 (whole work) (Rahter) ...	Popper

LIST C.

STUDY, No. 8, in D, Op. 44, from 8 Grand Studies	Kummer
STUDY, No. 1, in F, from 21 Studies (André)	Duport
STUDY, No. 2, in F minor, from 21 studies (André)	Duport

LIST D.—PERFORMERS ONLY.

PRELUDE and SARABANDE, from Suite No. 2, in D minor (unaccompanied)	Bach
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Candidates will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major and melodic and harmonic minor scales up to G (open string) in four octaves to be played with slurred bowing (one or four octaves in a bow), other scales in three octaves with slurred bowing (one or three octaves in a bow). Also with detached bows at a fairly quick pace. All chromatic scales (three octaves) in slurred bowing; also E major and G minor (harmonic form) in thirds, sixths and octaves in separate bows (two octaves); arpeggios of all major and minor common chords and dominant and diminished sevenths (in three octaves) with slurred bowing.

ORCHESTRAL INSTRUMENTS.—*Continued.*

The marks obtainable for Violin, Viola and Violoncello are as follows:—

				TEACHERS.	PERFORMERS.		
				Maximum Marks.	Maximum Marks.		
List A ...	...	...	...	8	...	...	8
" B ...	...	...	...	8	...	...	12
" C ...	...	...	...	12	...	...	12
" D ...	...	...	...	—	...	...	8
Technique ...	...	...	...	12	...	...	16
Intonation ...	...	...	...	12	...	...	12
Tone ...	...	...	...	8	...	...	8
Musicianship ...	...	...	...	8	...	...	8
Expression ...	...	...	...	8	...	...	8
<i>Vivâ voce</i> Questions	...	...	...	16	...	...	—
Reading	{	...	...	8	...	...	8
Transposing							
Total ...	...	...	...	100	...	...	100

75 Marks required to pass.

HARP.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

PIECE No. 9, in E minor, from 10 Pieces, Transcribed for Harp (Rouhier) ...	...	...	...	...	...	Bach-Renée
PRELUDE, No. 5, in F minor, from 10 Préludes, Transcribed for Harp (Rouhier) ...	...	...	...	...	...	Bach-Renée
ALLEGRO ASSAI, 3rd Movement, from SONATA No. 12, in F ...	...	...	...	...	...	Mozart

LIST B.

SECOND and THIRD MOVEMENTS from Sonatine, Op. 30 (Lemoine) ...	...	...	...	...	...	M. Tournier
SCHERZO-CAPRICE, Op. 159 (Henn) ...	...	...	...	...	...	Cesare Galeotti
REHAPSODIE (Rouhier) ...	...	...	...	...	...	Marcel Grandjany

LIST C.

IMPROVISATIONS, Nos. 3 and 4 (Zimmermann) ...	...	...	...	...	...	W. Posse
STUDIES, Nos. 3 and 8, from Eight Grand Studies (Zimmermann) ...	...	...	...	...	...	W. Posse
IRIDESCENCE, No. 2 of 5 Preludes (Heugel) ...	...	...	...	...	...	Salzedo

Candidates will be required to play at sight, to transpose, and to play from memory, at the discretion of the Examiners:—Major and melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to four octaves; major and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth and a tenth apart in similar motion, also divided between the two hands, extending over four octaves consisting of four notes in each hand.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion, commencing a third, a sixth and a tenth apart, beginning in the middle or at extreme ends, extending to two octaves; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion with the same position in each hand or different positions in each hand, beginning in the middle or at extreme ends, extending to two octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, *without* inversions. Arpeggios of the dominant sevenths in the same manner, but *with the inversions*, to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Etouffés* (damped notes), and *Enharmmonic Effects*.

ORCHESTRAL INSTRUMENTS.—*Continued.*

The marks obtainable for Harp Playing are as follows :—

	Maximum Marks.
List A	12
" B	12
" C	12
Technique (and Articulation, Wind Instruments only)	16
Tone	12
Style, Phrasing	12
Reading	12
Transposing	12
Examiners' General Impression of Candidate's Capabilities as a Teacher or Performer	12

75 marks required to pass.

Total 100

**DOUBLE BASS, FLUTE, OBOE, CLARINET,
BASSOON, HORN, TRUMPET AND CORNET, &c., &c.**

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

The marks obtainable are allotted as for Harp.

*** BAND-MASTERSHIP.**

Examiners.—B. J. DALE, F.R.A.M. ; NEVILLE FLUX, F.R.A.M. ; and B. WALTON O'DONNELL, M.V.O., F.R.A.M., R.M.

Candidates, on entering their names, must submit an arrangement for Full Military Band, of—

"Capriccio Italien," Op. 45 (Miniature Score, Eulenberg) Tchaikowsky

and an arrangement, for Small Orchestra, of—

No. 2, in C major, of "Klavier-Stücke," Op. 1 (Peters) Grieg

N.B.—These arrangements must be the Candidate's own unaided work, and must be accompanied by a declaration to this effect.

The instrumentation of these arrangements must be in accordance with the following specifications :—

Military Band.—1 Concert Flute (or Piccolo); 1 E Flat Clarinet; 1 Oboe (Cor Anglais *ad lib.*); Solo B flat Clarinets; Ripieno B flat Clarinets; Second B flat Clarinets; Third B flat Clarinets; 1 E flat Alto Saxophone; 1 B flat Tenor Saxophone; 1 Bassoon; 2 Horns; First Cornets; Second Cornets; 2 Tenor Trombones; 1 Bass Trombone; 1 Euphonium; Basses; Drums, etc.

Small Orchestra.—1 Flute (Piccolo *ad lib.*); 1 Oboe; 2 Clarinets; 1 Bassoon; 2 Horns; 2 Trumpets (or Cornets); 1 Trombone (Tenor or Bass *ad lib.*); Drums, etc. (one Player); First Violins; Second Violins; Violas; 'Cellos; Double Basses.

The staves of each page of these arrangements must be numbered, or the names of the instruments indicated, as on the first page.

These arrangements, which must be sent in by July 30th or November 30th, must not bear the Candidate's name, but a Motto. This Motto is also to be written on the entry form after the Candidate's name.

* *Entries in this subject will be accepted only for the September and Christmas periods.*

BAND-MASTERSHIP.—*Continued.*

If these arrangements be approved by the Board of Examiners the writer thereof will be required to attend a further examination which will be divided into three sections: (a) Paper Work, (b) Conducting, and (c) *Vivâ Voce*.

(a) The candidate will be required to work two papers. One of these will include questions in the Elements of Music and Harmony, and the other will include tests in the instrumentation of set passages for Full Military Band and Small Orchestra.

(b) Arrangements will be made whereby the candidate will be enabled to demonstrate the conducting of a prepared score,* and of an unprepared score, to be selected by the Board of Examiners.

(c) This section of the examination will include the following tests:—

- (i.) The performance of prepared pieces on at least two wind instruments of the candidate's own choice. (Trumpet and Cornet cannot be accepted as separate instruments.)
- (ii.) The execution of scales and arpeggios on these instruments.
- (iii.) A Sight-reading Test.
- (iv.) The answering of questions on all instruments used in Military Bands and Orchestras, Band training, and on the form and construction of the composition set for the Conducting Test.
- (v.) Aural Tests, which will be selected from the list of tests specified on page 7 of this Syllabus. (*N.B.*—§ 18 of the general regulations does not apply to Band-mastership candidates, who will be given their aural tests during the *vivâ voce* section of their examination.)

* * The Examination will extend over two consecutive days. On the first day the two papers will be worked, one in the morning, the other in the afternoon, three hours being allowed in each case. On the second day the Conducting and *Vivâ Voce* Examinations will be held, according to arrangements of which the candidate will receive due notification.

The marks obtainable are allotted as follows:—

<i>Section (a).—Paper Work.</i>				Maximum Marks.
(i.)	Elements of Music and Harmony	...	...	50
(ii.)	Instrumentation	...	...	50
				Total 100
<i>Section (b).—Conducting</i>				Total 100
<i>Section (c).—Vivâ Voce.</i>				
(i.)	Playing (including Sight-Reading)	...	...	28
(ii.)	Questions	...	...	36
(iii.)	Aural Tests	...	...	36
				Total 100

75 marks required to pass in each section.

Any candidate whose arrangements have been approved, and who has been unsuccessful in the further examination, may enter again

* The title of the score to be prepared will be communicated to candidates, together with the notification of the practical examination.

BAND-MASTERSHIP.—Continued.

without submitting other arrangements. Candidates failing in any one or two of the above sections may attend a subsequent examination in such section or sections only, on payment of a fee of five guineas for the practical (*Vivá-Voce* and Conducting) only, or any portion in which this is comprised, or of one guinea for each paper in which they have been unsuccessful.

*THEATRICAL CONDUCTORSHIP.

The Examiners will be the same as for Band-Mastership.

Candidates, on entering their names, must submit an arrangement, for Full Orchestra, of—

BARCAROLLE and FINALE ("A Romp") (Nos. 3 and 4 of Second Suite for the Pianoforte) (Cary) York Bowen

and an arrangement, for Small Orchestra, of—

"Le Mal du Pays" (No. 8 of *Années de Pèlerinage*) (Peters Ed., No. 3603) *Liszt*

N.B.—These arrangements must be the Candidate's own unaided work, and must be accompanied by a declaration to this effect.

The instrumentation of these arrangements must be in accordance with the following specifications:—

Full Orchestra.—2 Flutes (*Piccolo ad lib.*); 2 Oboes (*Cor Anglais ad lib.*); 2 Clarinets; 2 Bassoons; 4 Horns; 2 Trumpets; 2 Tenor Trombones; 1 Bass Trombone; 1 Tuba; Timpani; Bass Drum, etc.; Harp (*ad lib.*); First Violins; Second Violins; Violas; 'Cellos; Double Bases.

Small Orchestra.—1 Flute (*Piccolo ad lib.*); 1 Oboe; 2 Clarinets; 1 Bassoon; 2 Horns; 2 Trumpets (or Cornets); 1 Trombone (Tenor or Bass *ad lib.*); Drums, etc. (one player); First Violins; Second Violins; Violas; 'Cellos; Double Bases.

The staves of each page of these arrangements must be numbered, or the names of the instruments indicated, as on the first page.

These arrangements, which must be sent in by July 30th or November 30th, must not bear the Candidate's name, but a Motto. This Motto is also to be written on the entry form after the Candidate's name.

If these arrangements be approved by the Board of Examiners, the writer thereof will be required to attend a further examination, which will be divided into three sections: (a) Paper Work, (b) Conducting, and (c) *Vivá Voce*. These Examinations will be held about the middle of September and towards the end of January or early in February.

(a) The candidate will be required to work two papers. One of these will include questions in the Elements of Music and Harmony, and the other will include tests in the instrumentation of set passages for Full Orchestra and Small Orchestra.

* Entries in this subject will be accepted only for the September and Christmas periods.

THEATRICAL CONDUCTORSHIP.—*Continued.*

(b) Arrangements will be made whereby the candidate will be enabled to demonstrate the conducting of a prepared score,* and of an unprepared score, to be selected by the Board of Examiners.

(c) This section of the examination will include the following tests :—

- (i.) The performance of a prepared piece on the violin or some other orchestral instrument of the candidate's own choice.
- (ii.) The execution of scales and arpeggios on this instrument.
- (iii.) A Sight-reading Test.
- (iv.) The demonstration of a reasonable practical knowledge of the pianoforte.
- (v.) The answering of questions on all orchestral instruments, orchestral training, and on the form and construction of the composition set for the Conducting Test.
- (vi.) Aural Tests, which will be selected from the list of tests specified on page 7 of this Syllabus. (*N.B.*—§ 18 of the general regulations does not apply to Theatrical Conductorship candidates, who will be given their aural tests during the *vivâ voce* section of their examination.)

* * * The Examination will extend over two consecutive days. On the first day the two papers will be worked, one in the morning, the other in the afternoon, three hours being allowed in each case. On the second day the Conducting and *Vivâ Voce* Examinations will be held, according to arrangements of which the candidate will receive due notification.

The marks obtainable are allotted as follows :—

Section (a).— <i>Paper Work.</i>				Maximum Marks.	
(i.)	Elements of Music and Harmony	...	...	...	50
(ii.)	Instrumentation	...	...	...	50
				Total	100
Section (b).— <i>Conducting</i>				Total	100
Section (c).— <i>Vivâ Voce</i>					
(i.)	Playing (including Sight-Reading)	...	...	...	28
(ii.)	Questions	...	...	...	36
(iii.)	Aural Tests	...	...	...	36
				Total	100

75 marks required to pass in each section.

Any candidate whose arrangements have been approved, and who has been unsuccessful in the further examination, may enter again without submitting other arrangements. Candidates failing in any one or two of the above sections may attend a subsequent examination in such section or sections only, on payment of a fee of five guineas for the practical (*Vivâ Voce* and Conducting) only, or any portion in which this is comprised, or of one guinea for each paper in which they have been unsuccessful.

* The title of the score to be prepared will be communicated to candidates together with the notification of the practical examination.

PIANOFORTE ACCOMPANIMENT.

Examiners.—VICTOR BOOTH, F.R.A.M.; HAROLD CRAXTON, Hon. R.A.M.; MAURICE D'OISLY, F.R.A.M.; JULIUS HARRISON, Hon. R.A.M.; WELTON HICKIN, F.R.A.M.; MONTAGUE PHILLIPS, F.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

Candidates must be prepared to play an accompaniment of their own selection from each of the following lists (four accompaniments in all).

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

VIOLIN SONATA in D (Berners Ed.) (J. Williams)	...	...	...	<i>Handel</i>
VIOLIN SONATA, No. 3 in E (Peters Ed., No. 232)	...	...	...	<i>Bach</i>

LIST B.

RECIT.	"Giunse alfin il momento"	(Le nozze di Figaro)...	...	<i>Mozart</i>
AIR	"DEH VIENI"	...	...
SONG	"HARK! THE ECHOING AIR"	(The Fairy Queen in key of B flat (Bayley & Ferguson)	...	<i>Purcell</i>

LIST C.

SONG	"VON EWIGER LIEBE"	(Love Eternal), in key of E, Op. 43, No. 1 (Lengnick)	...	<i>Brahms</i>
SONG	"ALLERSEELEN"	(All Souls' Day) in key of E flat, Op. 10, No. 8 Universal Ed., No. 5427a) (Curwen)	...	<i>R. Strauss</i>

LIST D.

"LA CLOCHE"	(The Bell), in key of D flat (Durand)	...	<i>Saint-Saëns</i>
"GRACE FOR LIGHT,"	from "Six Songs of Ireland," in key of E minor (Boosey)	...	<i>Hamilton Harty</i>
"GO, LOVELY ROSE,"	in key of G flat, Op. 24, No. 3 (Chappell)	...	<i>Roger Quilter</i>
"IN THE GARDEN OF THE SERAGLIO,"	No. 2 of Five Songs, in key of E flat (Universal Ed., No. 3892) (Curwen)	...	<i>F. Delius</i>

To play the accompaniment to a song with recitative at sight.

To play the accompaniment to an instrumental solo at sight.

To transpose a simple accompaniment a tone, semitone or minor third higher or lower.

To work a paper on the art of accompanying, on phrasing, and on touch. Three hours will be allowed for this paper which must be worked on the day previous to the examination.

To work the paper on Rudiments and Harmony specified on page 4. A vocalist and instrumentalist will be in attendance.

The marks obtainable in this subject are as follows:—

	Maximum Marks
Song accompaniments...	24
Instrumental accompaniment	20
Reading at sight (vocal accompaniment)	16
Reading at sight (instrumental accompaniment)	16
Transposition	12
Examiner's general impression of candidate's capabilities	12

Total 100

75 marks required to pass.

AURAL TRAINING AND SIGHT-SINGING.

The Board of Examiners will be constituted from the following:—A. J. GREENISH, Mus.D. Cantab., F.R.A.M., STEWART MACPHERSON, F.R.A.M., ERNEST READ, F.R.A.M., FREDERICK G. SHINN, Mus.D. Dunelm, Hon. R.A.M.

The examination, which will be partly *viva voce* and partly written, will include tests in Singing at sight, Musical Dictation, Practical Musicianship, and Class-Teaching, as follows:

Keyboard Work.

- 1.—To play the whole or portions of a slow movement from a Beethoven Sonata in List B., or any piece in List C., on page 18 of the present Syllabus.
- 2.—To play at sight the whole or portions of a piece chosen by the Examiners.
- 3.—(a) To extemporise (in any key) short phrases leading up to any required cadence; (b) to harmonise a melody of moderate difficulty; (c) to modulate between related keys.

Sight-Singing.

- 4.—To sing at sight melodies of reasonable difficulty in either major or minor keys. One of these tests will be to sing the lower of two parts, while the upper part is played by the Examiner.

Class-Teaching.

- 5.—To give a lesson, in the presence of the Examiners, to a class of children (provided for the purpose), upon some point or points in Aural Training, such as:—Relative and fixed pitch, scales and keys, time and rhythm, intervals, transposition, modulation, melody-construction, phrasing and expression, memorisation, dictation, aural and sight-singing tests, etc.

N.B.—Facility in pointing on the Modulator (Sol-fa and Staff), and distinct writing on the Blackboard, will be considered essential; also readiness in improvising simple vocal and aural tests to illustrate any point in the lesson. *The candidate will be informed forty minutes beforehand of the subject or subjects to be dealt with in his or her lesson.*

- 6.—To play, and comment briefly upon, a simple composition of the candidate's own choice (*e.g.*, a short imaginative piece, a Scherzo, a short movement from a Suite or a Sonata, etc.), in such a way as to stimulate the musical interest of the class.
- 7.—To conduct a melody with due regard to its phrasing and expression.

N.B.—A copy of this melody will be supplied to the candidate when the subject of the lesson under (5) is announced.

Paper Work.

- 8.—To work the paper on Rudiments of Music and Harmony as set for instrumental candidates (see page 4).
- 9.—To work a further paper upon the following:—
(a) Class management.

AURAL TRAINING AND SIGHT-SINGING.—*Continued.*

- (b) The principles of educational method and their application to the teaching of pitch, time, rhythm and simple form, sight-singing, musical dictation, phrasing, etc.
 - (c) The writing of exercises (such as melodies, etc.) to illustrate any detail of such teaching.
 - (d) The writing of a brief synopsis of a lesson suitable for Junior, Intermediate, or Senior Aural Training Classes.
- 10.—To write from dictation :—
- (a) A short melody of reasonable difficulty ;
 - (b) A rhythm (without pitch) ;
 - (c) A simple test in two melodic parts ;
 - (d) A short passage of four-part harmony consisting of Triads and the chord of the Dominant 7th, with their inversions. (The inner parts may be omitted if the bass is figured or if the chords are described.)
 - (e) The phrasing and expression of a short melody, as played by the Examiner.

A copy of this melody will be given to the candidate.

* * The candidate will be required, in addition to the foregoing Dictation tests, to identify short extracts from *well-known* standard musical works, played by the Examiner.

N.B.—Three hours will be allowed for the paper under heading (9), and half-an-hour for the Dictation tests (10).*

The maximum marks obtainable in the *viva voce* portion of the Examination (headings 1—7 inclusive) will be as follows :—

	Maximum Marks.
1. Performance of selected Pianoforte piece	16
2. Playing at Sight	12
3. Playing Cadences, Harmonising Melody and Modulating	12
4. Singing at Sight	12
5. Aural Training Lesson	20
6. Lesson on a Composition	12
7. Conducting Melody	4
General Impression	12
Total	100

N.B.—75 marks required for a pass.

In the Paper-work (headings 8—10 inclusive) the maximum marks obtainable will be :—

	Maximum Marks.
8. Rudiments of Music, etc.	100
9. Principles of Teaching, etc.	100
10. Dictation	100

N.B.—Under each of these three headings 75 per cent. will be required for a pass.

Candidates who are successful in any branch will not be required to undertake that portion of the Examination again. If such Candidates fail in either the paper on Rudiments of Music (8),

* An Examiner will give the dictation tests either before or after the working of the paper under heading (9). Candidates in the Aural Training Examination will be exempted from the Aural Tests specified on page 7.

AURAL TRAINING AND SIGHT-SINGING.—*Continued.*

the paper on the Principles of Teaching (9), or in Dictation (10), they may re-enter at a subsequent period for whichever part (or parts) they have failed in, at a fee of one guinea for each paper and one guinea for Dictation.

The Diploma in Aural Training and Sight-Singing does not qualify the Candidate in the teaching of Voice Culture and Class-Singing.

VOICE CULTURE AND CLASS-SINGING.

The Board of Examiners will be constituted from the following:—A. J. GREENISH, Mus.D. Cantab., F.R.A.M.; STEWART MACPHERSON, F.R.A.M.; STANLEY MARCHANT, Mus.D. Oxon, F.R.A.M.; ERNEST READ, F.R.A.M.

The Examination, which will be partly *viva voce* and partly written, will include the following requirements:

(1) *Keyboard Work.*

1.—To play the accompaniments of the following songs:—

- (i.) "The Lord is my Shepherd" (Novello, No. 14
Octavo Edition of Trios, Quartets, &c.) ... *Schubert*
- (ii.) "Worship" ... (Novello) ... *Geoffrey Shaw*

The second of these songs will be sung by a class of children, whose performance must be directed by the candidate from the pianoforte.

2.—To play at sight the accompaniment of an easy unison song (selected by the Examiners), at the same time singing the vocal melody, or incorporating it in the pianoforte part.

3.—(a) To play at sight from a simple three-part vocal score for female voices, written on separate staves with treble clef; (b) to transpose at sight a simple accompaniment up or down a major or minor second.

Sight-Singing.

4.—To sing at sight melodies of reasonable difficulty in either major or minor keys. One of these tests will be to sing the lower of two parts, while the upper part is played by the Examiner.

Class-Teaching.

5.—To conduct, and give a lesson, in the presence of the Examiners, to a class of children (provided for the purpose), upon the interpretation of a two-part song, the actual notes of which will be known by the class.

N.B.—A copy of this song will be handed to the candidate forty minutes before the time of his or her examination.

6.—To give the class suitable exercises for breathing, voice-production, diction, etc., either as part of the lesson referred to under heading (5), or as required by the Examiners, who, in addition, may put any questions to the Candidate relating to the general work of a singing-class.

VOICE CULTURE AND CLASS-SINGING.—*Continued.*

- 7.—To prepare and present two unison, two 2-part and two 3-part songs, upon which the questions under heading (6) may have reference. The Candidate must bring a copy of each of these songs to the examination room, and will further be required to sing from memory the first verse of either of the two unison songs to the words, pointing the melody at the same time on the Sol-fa Modulator.

N.B.—Facility in pointing on the Modulator (Staff and Sol-fa) and distinct writing on the Blackboard will be considered essential; also readiness in improvising simple vocal exercises which might be required in the course of the class lesson.

(2) *Paper Work.*

- 8.—To work the paper on Rudiments of Music and Harmony as set for instrumental candidates (see page 4).
- 9.—To work a further paper upon the following:—
- (a) Class management.
 - (b) The principles of educational method and their application to the teaching of voice-production, breathing, enunciation, phrasing, expression, reading at sight (including the use of the Modulator and the giving of suitable tests), etc., as required in the singing class.
 - (c) The choice of suitable unison, two-part and three-part songs, and their grading.
 - (d) The writing of a brief synopsis of a lesson on a subject connected with the work of a singing class.
- 10.—To write from dictation:—
- (a) A short melody of reasonable difficulty.
 - (b) A rhythm (without pitch).
 - (c) A simple test in two melodic parts.
 - (d) A short passage of four-part harmony consisting of Triads and the chord of the Dominant 7th, with their inversions. (The inner parts may be omitted if the bass is figured or if the chords are described.)
 - (e) The phrasing and expression of a short melody, as played by the Examiner.

A copy of this melody will be given to the candidate.

* * The candidate will be required, in addition to the foregoing Dictation tests, to identify short extracts from *well-known* standard musical works, played by the Examiner.

N.B.—Three hours will be allowed for the paper under heading (9), and half-an-hour for the Dictation tests (10).*

* An Examiner will give the dictation tests either before or after the working of the paper under heading (9). Candidates in the Voice-Culture and Class-Singing Examination will be exempted from the Aural Tests specified on page 7.

VOICE CULTURE AND CLASS-SINGING.—*Continued.*

The maximum marks obtainable in the *vivâ voce* portion of the Examination (headings 1—7 inclusive) will be as follows:—

1. Playing of Prepared Accompaniments	...	...	...	16
2. Playing Unison Song at Sight	...	...	...	12
3. Score-reading and Transposition	...	...	...	12
4. Singing at Sight	...	...	...	12
5. Lesson on Prepared Two-part Song	...	...	...	20
6. Voice Exercises, Questions, etc.	...	...	...	12
7. Pointing Unison Song on Modulator	...	...	...	4
General Impression	...	...	...	12

Total 100

N.B.—75 marks required for a pass.

In the Paper-work (headings 8—10 inclusive) the maximum marks obtainable will be:—

8. Rudiments of Music, etc.	...	...	...	...	100
9. Principles of Teaching, etc.	...	...	...	...	100
10. Dictation	...	...	...	...	100

N.B.—Under each of these headings 75 per cent. will be required for a pass.

Candidates who are successful in any branch will not be required to undertake that portion of the Examination again. If such candidates fail in either the paper on Rudiments of Music (8), the paper on the Principles of Teaching (9), or in Dictation (10), they may re-enter at a subsequent period for whichever part (or parts) they have failed in, at a fee of one guinea for each paper and one guinea for Dictation.

The Diploma in Voice Culture and Class-Singing does not qualify the Candidate in the Teaching of Aural Training and Sight-Singing.

ELOCUTION.

Examiners.—A. ACTON-BOND, Hon. R.A.M.; WILTON COLE, F.R.A.M.; CAIRNS JAMES, Hon. R.A.M.; CECIL MARTIN, A.R.A.M.; CONSTANCE NEWELL A.R.A.M.; KATIE THOMAS, F.R.A.M.

This Examination is for Teachers or Performers.

No Candidate under the age of 20 can be examined as a Teacher.

The Examination consists of two parts: (1) The working of a Paper on the Art of Elocution and Diction.
(2) A practical Examination (*Vivâ Voce*).

ELOCUTION.—*Continued.*

At the Written Examination Candidates will be required to work a paper in which questions will be asked on:—

- (1) *Voice Production.*
- (2) *The Organs employed in Speech.*
- (3) *The Technique of Elocution (Speech, Interpretation, Aesthetic Appreciation).*
- (4) *General Faults in Elocution and Diction.*
- (5) *Prosody, with special reference to (a) Accent, Quantity; (b) Versification.*

This paper must be worked on a specified day, before the date of the *vivâ voce* examination.

Candidates may be questioned at the *vivâ voce* Examination on their written answers.

Time allowed three hours ; 75 marks required to pass.

At the *Vivâ Voce* Examination, which will last about 40 minutes, Candidates will be required to:—

- (1) *Recite one piece prepared from each of the following lists, A., B., C., and also one piece of their own selection (prose or verse), not exceeding 30 lines in length.*
- (2) *To answer questions thereon with reference to Form and Interpretation.*
- (3) *To answer questions on Voice Production, Prosody, Technical Errors and Defects of Speech.*
- (4) *To explain and demonstrate the teaching of Elocution (for Teachers only).*
- (5) *To read Poetry and Prose at sight.*

SELECTIONS

(A)—CLASSICAL.

FOR WOMEN.

THE TAMING OF THE SHREW, Act IV., Scene 5. From beginning of scene to “. . . joyful of thy company.” (*Shakespeare.*)

KING JOHN, Act III., Scene 1. From beginning of scene to “. . . kings come bow to it.” (*Shakespeare.*)

ROMEO AND JULIET, Act III., Scene 5. From “Good father I beseech you on my knees . . .” to exit of Lady Capulet. (*Shakespeare.*)

PERICLES, Act V., Scene 1. From “Tell thy story . . .” to “. . . this is Marina.” (*Shakespeare.*)

PAOLO AND FRANCESCA, Act II. From (Francesca) “Will you not stay . . .” to “now at last farewell.” (*Stephen Phillips.*) (Published by John Lane, Bodley Head.)

ELOCUTION.—*Continued.*

(A)—CLASSICAL.

FOR MEN.

THE MERCHANT OF VENICE, Act I, Scene 3. From "Signior Antonio, many a time . . ." to end of scene.

THE WINTER'S TALE, Act V., Scene 2. From "Come boy . . ." to end of scene.

JULIUS CÆSAR, Act II., Scene 2. From beginning of scene to "let me upon my knees, prevail in this."

(B)—OLD AND MODERN COMEDY.

FOR WOMEN.

SCHOOL FOR SCANDAL, Act III., Scene 1. From "Lud, Sir Peter . . ." to ". . . but she shan't keep her temper." (*Sheridan.*)

PYGMALION AND GALATEA, Act I. From (Galatea) "Whence came I . . ." to ". . . that word Pygmalion." (*Gilbert.*)

HIS HOUSE IN ORDER, Act II. From (Hilary) "Well, little lady?" to "Annabel—Annabel—Annabel." (*Pinero.*)

SHE STOOPS TO CONQUER, Act II. From (Mrs. Hardcastle) "My son, sir. They are contracted" to ". . . provoking, undutiful boy."

FOR MEN.

THE RIVALS, Act II., Scene I. From entrance of Sir Anthony to ". . . if ever I call you Jack again."

LADY OF LYONS, Act I., Scene 3. From "Give me joy . . ." to ". . . youth and hope."

ABRAHAM LINCOLN, Scene 2. From "Seward, this won't do . . ." to "That's brave of you" (page 26). (*John Drinkwater.*)

(C)—LYRICS.

"Paradise Lost," Book IV., line 131. "So on he fares . . ." to ". . . that landscape" *John Milton*

"Paradise Lost," Book II., line 51. From "My sentence is for open war . . ." to ". . . victory is yet revenge." *John Milton*

"De Gustibus" *Robert Browning*

"O Captain, my Captain!" *Walt Whitman*

"The Lady of Shalott," Parts III. and IV. *Alfred, Lord Tennyson*

"A Tuft of Flowers" } All in the *Robert Frost*

"Slender's Ghost" } Modern Reciter { *William Shenston*

"Sonnet on Death" } Pub.: Butterworth { *John Donne*

"Abraham Lincoln," The two Chroniclers, page 34. From "You have gone . . ." to ". . . knowledge of good will" *John Drinkwater*

"A Consecration" *John Masefield*

"To night" *Percy Byssche Shelley*

(D)—OWN SELECTION. FOR ALL.

This may be prose or verse, but should not exceed 30 lines in length.

The Examiners are instructed to accept only pieces mentioned in the current Syllabus.

Candidates who enter for a second or third time in the same year must prepare two fresh selections of pieces on each re-entry.

ELOCUTION.—*Continued.*

The marks obtainable in the *vivâ voce* examination are as follows:—

					Maximum Marks.	
					Teachers.	Performers.
Voice Production ...	...	...	...	...	12	12
Enunciation ...	...	...	...	...	12	12
Gesture ...	...	...	...	...	4	4
Facial Expression ...	...	...	...	...	4	4
Memory ...	...	...	...	...	4	4
Sight Reading ...	...	...	...	...	12	8
General Interpretation ...	...	...	...	...	8	8
(Rhythm, Phrasing, Continuity.)						
Questions ...	...	...	...	...	16	8
Classical ...	...	...	...	...	8	12
Old Comedy ...	...	...	...	...	8	8
Poem ...	...	...	...	...	8	12
Own Selection ...	...	...	...	...	4	8
Total					100	100

75 marks required to pass

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas, Christmas and Easter Periods only.

By order of the Committee of Management,

A. ALGER BELL, *Secretary.*

ISSUED APRIL, 1927.

N.B.—The Prospectus of the Teachers' Training Course, 1927-28, may be obtained in August on application to the Secretary.

Licentiates of the Royal Academy of Music.

Lists of the names of persons who have been successful in passing the Examination for Licentiatehip previous to March, 1926, are published separately in three parts—Part I. before March, 1911; Part II. from March, 1911, to March, 1919; Part III. from March, 1919, to March, 1926. Price 1/- each.

HARMONY, COUNTERPOINT, AND COMPOSITION.

TEACHERS.

Charles, William Henry (1926)
James, Constance Marie (1926)

Smith, Jeanne Maude Herbert (1925).

SINGING.

TEACHERS.

Anderson, Caroline Mary (1926)
Archer, Mona Grace (1926)
Arkell, Leonard William Tracy (1927)
Barnard, Elsie Irene (1926)
Brunswick-Bartlett, George (1926)
Carnell, Mabel Annie (1927)
Corbitt, Winifred Bradley (1926)
Dyson, Ella Nancy (1926)
Field-Hyde, Margaret (1927)
Eckersley, Edith Mary (1926)
Freeman, Hilda B. (1926)
Furniss, Edith (1926)
Gibson, Gwladys Kathleen Mary (1926)
Goodwin, Doris Marjory (1926)
Hannah, Edith (1927)
Hough, Ethel M. (1926)
Jackson, Edith Maud (1926)

Keeble, Daisy Janey (1926)
Kettle, Elsie Grace (1926)
Levin, Dora (1926)
May, Harold Charles (1926)
May, Lilian (1926)
McCallum, Robert (1926)
Murby, Dora Gladys (1926)
Payne, William Henry (1926)
Richards, Dorothy Mary (1926)
Smith, Eva Mary (1927)
Smith, John Edward (1926)
Thomas, Grace Elizabeth (1927)
Warren, Jessie J. M. (1926)
Webster, Dorothy (1926)
Whetnall, Eunice Muriel Jane (1927)
Woolfson, Ada (1926)

PERFORMERS.

Alva, Robert (1927)
Ashworth, Elsie (1927)
Ball, Beatrice E. (1926)
Bamford, Nelly (1926)
Blagdon, Dorothy E. F. (1926)
Bostock, Maud (1926)
Bowes, John (1926)
Bridges, Beatrice (1926)
Buckley, Annie (1926)
Cadbury, Mary Forbes (1926)
Carline, Edith Marjorie (1927)
Carr, Phyllis (1926)
Case, William Thomas (1926)
Clayton, Marjorie (1926)
Cole, Winifred May (1927)
Collier, Margaret (1926)
Cooke, Letitia Mary (1926)
Coombs, Kathleen May (1926)
Curran, Violet E. (1927)
Dawes, Alice Mary (1926)
Denny, Doreen (1926)

Dobbs, Hilda (1926)
Donald, Maud (1926)
Easton, Muriel Florence (1926)
Evans, Vivien G. (1926)
Farrer, Eva (1926)
Fennell, Walter Joseph (1927)
Fisher, Marie (1927)
Forselius, Elizabeth Mary (1926)
Godley, Margaret Tatman (1926)
Griffiths, Frederic James (1926)
Guigne, Emily Mary Margaret de (1926)
Hannam, Sylvia Eileen (1926)
Hardinge, Winifred (1926)
Harries, Hilda Elizabeth (1926)
Harris, Caroline Hilda Agnes (1926)
Hart, E. Dunstan (1926)
Hart, Jenny (1926)
Henstock, Marie Louise (1927)
Hill, Minnie (1926)
Hopkins, Jacques Ernest (1926)
Hought, Clarence (1927)

SINGING : PERFORMERS—*Continued.*

- Houghton, Margery Amy (1926)
 Hubbard, Dorothy Gladys (1926)
 Iacopi, Valetta Cecilia (1926)
 Izzett, Doris Margaret Clifton (1926)
 Jago, Emma Margaret Violet (1927)
 Jones, Glyndwr (1926)
 Judd, Doris (1927)
 Keeys, Irene (1926)
 Kellow, Carrie Hicks (1926)
 Keyes, Lilian Maud (1926)
 King, Hilda Mabel (1926)
 King, Phyllis May (1927)
 Knight, Alice M. (1927)
 Lamb, Marjorie Eda (1927)
 Lance, Florence Marian (1926)
 Lewis-Jones, Luned (1926)
 Long, Florence Lilian (1927)
 Lowthian, Helen (1926)
 Mackenzie-Greive, Jean (1926)
 Manning, Edward George (1926)
 Mills, Elsa Mary (1926)
 Milne, Eileen (1926)
 Morgan-Jones, Myfanwy (1926)
 Noble, Noreen Mabel Brabazon (1926)
 Owen, Blodwen P. (1926)
 Packman, Annie Geraldine (1926)
 Palmer, Eileen (1926)
 Peake, Gladys (1926)
 Pilling, Florence Eva (1926)
 Pilling, Margaret (1927)
 Porte, Betsy de la (1926)
 Rowell, Lilian (1927)
 Pritchard, Dorothy Violet Helen (1926)
 Ray, Margot (1926)
 Reynolds, Grace Lilian (1926)
 Rhodes, E. Dora (1926)
 Rich, Frederica B. E. (1926)
 Rosser, Sarah Jane (1926)
 Sargent, Dorothy Adela (1926)
 Scholes, Maisie (1926)
 Scoon, Marjorie Maud (1926)
 Sladden, Juliet Elizabeth (1926)
 Smith, Nellie (1926)
 Starmer, Olive L. (1926)
 Stone, Gladys Lilian (1927)
 Swinn, Jennie (1926)
 Thomas, David Lloyd (1927)
 Turtle, May (1926)
 Vallance, Sylvia Grace (1926)
 Vandenbergh, Ethel M. (Muriel Morgan) (1927)
 Vodrey, Dora Wood (1926)
 Webb, Ivy Alice (1927)
 Weight, Muriel Evelyn (1926)
 Wickman, Muriel (1927)
 Wilson, Edna Hilda (1926)
 Wiltshire, Theodora (1926)
 Wray, Jessie Louisa (1926)

PIANOFORTE.

TEACHERS.

- Adams, Doris Laura (1927)
 Adkins, Henry (1926)
 Akers, I. Beryl (1927)
 Aldred, Norah (1927)
 Allan, Annie Janet (1927)
 Allen, Kathleen J. A. (1926)
 Allen, Leila (1926)
 Andrews, Margaret (1926)
 Anholm, Ena G. (1926)
 Apthorp, Grace (1926)
 Arnold, Percy Grant (1927)
 Arrowsmith, Muriel (1926)
 Ashby, Gladys May (1927)
 Aspin, Kate W. (1926)
 Aston, Margaret (1926)
 Atkin, Maud (1927)
 Atkinson, Katherine Marie (1926)
 Atkinson, Nora (1926)
 Aughton, Constance Irene (1926)
 Avery, Marion Joyce (1926)
 Bagguley, Margaret Elsie (1926)
 Bailey, Kathleen (1926)
 Baines, Mabel Louise (1927)
 Baker, Gladys Mary (1926)
 Baker, Nona Margaret (1926)
 Baldwin, Beryl Margaret (1927)
 Ball, Grace Mary Hatfield (1926)
 Barer, Josef (1926)
 Barker, Pansy Ellen Harvey (1927)
 Barnard, Leah Elizabeth (1927)
 Barrat, Gertrude A. M. (1926)
 Bausor, Doris Emily (1927)
 Bayliss, Edna Mary (1927)
 Bayne, Esther A. (1927)
 Beattie, Mary Catherine (1926)
 Beaufoy, Ruth Marion (1926)
 Beech, Joseph E. (1927)
 Bell, Bessie (1926)
 Bell, Sylvia Austen (1926)
 Benignus, Sister Mary (1926)
 Benington, Anna (1926)
 Bennet, Nora (1926)
 Bennett, Florence Mildred (1926)
 Berriman, Charles Wilfred (1926)
 Berry, Arthur (1926)
 Berry, Frank (1926)
 Berry, Kathleen (1926)
 Berry, Muriel Phyllis (1926)
 Betteridge, Ethel Nita (1926)
 Blagbrough, Ethel M. (1926)

PIANOFORTE : TEACHERS.—Continued.

- Blair, Enid (1926)
 Blizzard, Mary Eileen (1926)
 Blocksidge, Kathleen Mary (1926)
 Blyth, Eva (1927)
 Boffey, Margaret (1926)
 Bollen, Phyllis (1927)
 Booker, Dorothy Kate (1927)
 Bottomley, Marjorie (1926)
 Bowen-Evans, Edith (1927)
 Bowman, Mary Armitage (1927)
 Boycott, Kathleen Grace (1926)
 Boyd, Mary (1927)
 Boyes, Elsie May (1926)
 Bradley, L. Gwendolen (1926)
 Brandon, Phyllis (1927)
 Bretagne, Léonie (1926)
 Brewer, Barbara Date (1927)
 Bridgens, Joy Marion (1926)
 Bridgland, Winifred Frances (1927)
 Briggs, Barbara Wilkie (1926)
 Bright, Lilian E. (1926)
 Broadhead, Freda (1926)
 Bromiley, Phyllis Mary (1926)
 Brook, Winifred Mabel (1927)
 Brookes, Sydney (1926)
 Brough, E. Lucy (1926)
 Brown, Antony Francis (1926)
 Brown, Dora Margarita (1926)
 Brown, Eileen M. (1926)
 Brown, George Randall (1926)
 Brown, Kathleen Annie (1927)
 Brown, Marjorie Emily (1927)
 Brown, Marjorie H. (1927)
 Browne, Margaret M. Magill (1927)
 Brownjohn, Monica Lilian (1927)
 Brownson, Ruth (1926)
 Bruce, Margaret Murray (1927)
 Bruce-Payne, Olivia Cicely (1927)
 Bruck, Edith (1925)
 Bryans, Gertrude Frances Elizabeth (1926)
 Bulloch, Ella (1926)
 Burling, Beatrice Eleanor (1926)
 Burrows, Dorothy Mary (1927)
 Burton, Iris Patricia (1926)
 Bury, Marjorie (1926)
 Butcher, Ernest Albert (1927)
 Campbell, Jean C. (1927)
 Canty, Phyllis Edith (1927)
 Carr, Ethel Winifred (1926)
 Carteret, Kathleen de (1926)
 Carveth, Marjorie (1927)
 Cazenove, Jane Margaret Amy (1926)
 Chamen, Violet Layton (1926)
 Chapman, Muriel Grace (1926)
 Cheetham, Charlotte Helena (1926)
 Chettle, Winifred Grace Melhuish (1927)
 Child, Ena M. (1927)
 Chivers, Doris Grace (1926)
 Christy, Thomas (1926)
 Clarke, Mabel Jane (1926)
 Clement, Maud (1926)
 Clements, Maud (1926)
 Clough, Agnes Jeannie (1926)
 Coates, Nelly (1926)
 Cocker, Dorothy Helen (1926)
 Cockersoll, Freda (1926)
 Cole, Constance Mary Pierpoint (1927)
 Cole, Dorothy Fox (1926)
 Cole, Evelyn J. (1926)
 Collet, Anne Silver (1926)
 Collins, Ella Mary Elizabeth (1926)
 Collinson, K. Phyllis (1926)
 Collis, Kathleen Margaret (1926)
 Colquhoun, Kathleen M. (1927)
 Combes, Mary (1926)
 Connery, Laura Kathleen (1926)
 Cook, Edna Evelyn (1926)
 Cooke, Dorothy Whitaker (1926)
 Cooke, William (1926)
 Corrie, Jean Isobel Marguerite (1926)
 Coulter, Mary Alexandra McFarland (1926)
 Couper, Thomas (1927)
 Coyne, Doreen Agnes (1926)
 Crabbs, Vera (1926)
 Craddock, Kathleen Lissett (1926)
 Crease, Hazel Hilary (1927)
 Cree, Muriel Margaret (1926)
 Creed, John Edward Hodgson (1927)
 Cresswell, Hubert Frank (1926)
 Croad, Adelaide Elizabeth Theresia (1926)
 Crocker, Marjorie Hilda (1926)
 Cubitt, Zoë Rosemary (1926)
 Cumming, Margaret Graham (1927)
 Custance, Kathleen Augusta Lilian (1926)
 Dacie, Annette (1926)
 Dalgleish, Margaret Hardie (1926)
 Dalton, Nora Constance (1927)
 Daniels, Grace Emma (1926)
 David, Violette Renee (1927)
 Davidson, Doris Christian Elizabeth (1926)
 Davies, Agnes Gwendoline May (1926)
 Davies, Bessie (1926)
 Davies, Dorothy Mary Hughes (1926)
 Davies, Gwenllian (1927)
 Davis, Margaret Ellen (1926)
 Davy, Marjorie Pauline (1927)
 Dawson, Arthur Thornhill (1927)
 Deverill, Mollie (1926)
 Dickie, Janet O. (1926)
 Dickson, Olive Adams (1927)
 Dickinson, Christine (1926)

PIANOFORTE : TEACHERS.—*Continued.*

- Dickinson, Irene Emily (1926)
 Dixon, Gertrude Alice (1926)
 Doughty, Enid Ruth (1926)
 Douglas, Aylsa Jane (1927)
 Duckworth, Honora A. M. (1927)
 Duffy, Janet Kane (1926)
 Dumaresq, Ivah (1926)
 Dumas, May Victorine (1926)
 Duncan, Margaret Inglis (1926)
 Dunkerley, Mary Rogerson (1926)
 Dunster, Wilhelmina F. (1926)
 Durrant, Harold (1926)
 Easter, Norah Dale (1926)
 Eaton, Mary Ann Elizabeth (1926)
 Eddy, Enid Christine (1926)
 Edgar, Dorothy Tress Alston (1926)
 Edgar, Winifred Emily (1927)
 Edmunds, John (1926)
 Edwards, Kathleen Ada (1927)
 Edwards, Marjorie Kathleen (1926)
 Elbourne, Audrey Manson (1926)
 Elliott, Kathleen A. H. (1926)
 Ellison, Margery (1926)
 Embley, Gwendolene Maude (1927)
 Emmison, Frederick George (1927)
 England, Winifred (1926)
 Enoch, Florence Gertrude (1926)
 Epper, Sister Cecilia (1926)
 Essam, Marjorie Matilda (1926)
 Evans, Alice Maud Mary (1926)
 Evans, Frances Prudence (1926)
 Evans, Morfydd Aeron (1927)
 Evered, Molly (1926)
 Ewen, Helen (1927)
 Faith, Constance Anna (1927)
 Falls, Alicia Emma Katie (1927)
 Fawkes, Thomas (1926)
 Featherstonehaugh, Kathleen (1927)
 Ferguson, Ella T. (1926)
 Field, Bessie (1926)
 Fifer, Norah Doreen (1927)
 Firth, Winifred (1926)
 FitzPatrick, Kathleen Patricia (1927)
 Flatman, Beatrice Evelyn (1926)
 Folkes, Irene May (1927)
 Foot, Mabel (1926)
 Forsythe, L. Ierne (1927)
 Foster, Dorothy Barham (1927)
 Foster, Winifred Rachel (1926)
 Fowlie, Andrew (1927)
 Foxall, Gertrude May (1927)
 Frank, Elsie Kathleen (1926)
 Fraser, Myra Constance (1927)
 Freeland, Susan King (1926)
 Freeman, Eveline E. D. (1926)
 Furnivall, Lucy R. (1927)
 Furzer, Beryl May (1926)
 Fyfe, Alexander Gordon (1926)
 Fyson, Christine Mary (1926)
 Gadsby, Margaret Helen (1926)
 Galt, Meta (1927)
 Gandy, Nellie (1927)
 Garner, Richard Hough (1926)
 Garrod, Marjorie (1927)
 Gaylard, Dorothy Louise (1927)
 Geoves, Muriel Winifred (1926)
 George, Rosemary (1927)
 Gibson, Diana (1926)
 Gibson, Jean Ross (1926)
 Gilbert, Beatrice (1926)
 Giles, Dorothy B. L. (1927)
 Gillott, Edith (1926)
 Glover, William Edward (1926)
 Godley, Margaret Tatman (1927)
 Goodger, Stella Florence (1927)
 Gorvett, Hubert Duck (1926)
 Gough, Hilda Edith (1926)
 Gough, Iris Adelaide (1926)
 Grattan, Kathleen (1926)
 Green, Muriel Ethel (1927)
 Greene, Edith (1927)
 Greenhough, Hilda (1927)
 Greenland, Agnes Maud (1926)
 Greenwood, Helena (1927)
 Greig, Nelis Wilhelmina (1926)
 Griffiths, Idris (1926)
 Grover, Phyllis Clara (1927)
 Guy, Margaret (1926)
 Haddon, Bertha Mary (1926)
 Hales, Winifred Mary (1927)
 Halliday, Christine Martin (1926)
 Hamer, Norah Alice (1926)
 Hamilton, Mary (1926)
 Handley, Dorothy Rachel (1926)
 Hardinge, Phyllis (1926)
 Harling-Comyns, Francis (1927)
 Harmston, Winifred Helen (1926)
 Harris, Arthur Lionel (1926)
 Harris, Ellen Muriel May (1926)
 Harris, Mabel Russell (1927)
 Harrison, Doris Irene (1926)
 Harrison, Elsie Mabel (1927)
 Harrison, Winifred (1926)
 Hartley, Annie (1927)
 Hartley, Winifred May (1926)
 Hartley, Marie (1927)
 Harvey, Ella Doreen (1926)
 Haslam, Joyce (1926)
 Hatton, Freda Louisa (1926)
 Hatton, Gladys Mary (1926)
 Hawk, Frances Lois (1926)
 Hayne, May Edith (1927)
 Haysom, Hilda (1926)
 Heald, Stephanie Vera (1927)
 Healey, Gladys Ewen (1926)
 Heard, Mary (1926)

PIANOFORTE : TEACHERS.—Continued.

- Hebditch, Joyce Anstey (1926)
 Hector, Emily Brooks (1926)
 Hek, Kathleen Una (1926)
 Helliwell, Rosalie (1926)
 Henderson, Gladys Mary Robertson (1926)
 Henry, Vera (1926)
 Henthorn, Henry (1926)
 Herbertson, Edith Norah (1927)
 Heron, Gertrude M. (1926)
 Hewett, Winifred Grace (1926)
 Hill, Emily (1926)
 Hill, Gladys Muriel Caroline (1926)
 Hilliard, Bernard (1926)
 Hinds, Hilda May (1927)
 Hinson, Phyllis R. (1926)
 Hird, Norah (1926)
 Hobson, Dorothy Alice (1927)
 Hodd, Winifred Margaret (1926)
 Hogben, Winifred Ethel (1926)
 Hoggett, Winifred Nicholson (1926)
 Holden, Marie (1926)
 Holden, Marjorie E. (1926)
 Hone, Winifred Mary (1927)
 Hooper, Kathleen Dinah (1926)
 Hough, Maud Marion (1926)
 Houten, Beatrice van (1926)
 Hoyer, Ellen (1927)
 Hughes, Elizabeth Ceridwen (1926)
 Hull, Gertrude Rose (1926)
 Humphrey, Elsie (1927)
 Hunter, Eleanor Ruth (1926)
 Huntley, Cora (1927)
 Hurley, Doris Muriel (1926)
 Hutchins, Edith Shirley (1926)
 Ikin, Eileen (1927)
 Ingleson, Phoebe (1926)
 Ingram, Lily (1926)
 Innes, Marjorie (1927)
 Ivermee, Phyllis Ada (1927)
 Jackman, Eric (1926)
 James, Katharina Joan (1927)
 Jaques, Kathleen M. (1926)
 Jennings, Sidney (1926)
 Jessop, Agnes (1926)
 Jewell, Beatrice Mary Margaret (1926)
 Johns, Marjorie (1927)
 Johnson, Elsie (1927)
 Johnson, Mabel Stewart (1926)
 Johnston, Margaret Alice (1927)
 Johnson, Mildred Mary (1926)
 Johnstone, Alexandra Ellen Douglas (1927)
 Johnston, Peter F. (1926)
 Jolliffe, Henry Wilfred (1926)
 Jones, Cicely May (1927)
 Jones, Elsie Frances (1926)
 Jones, Gladys (1926)
 Jones, Gwendolen Muriel (1926)
 Jones, Katharine Marshall (1926)
 Jones, Marjorie (1926)
 Jones, Mary Enid Honor (1927)
 Jones, Phyllis K. (1926)
 Jordan, Winefride Mary (1926)
 Judd, Gwendolen Hilda (1927)
 Jupp, Elsie Lilian (1926)
 Kaplan, Helen (1927)
 Keevil, Elsie Rose (1926)
 Keir, Ella Stenhouse (1927)
 Kelly, Constance D. (1926)
 Kemp, Muriel Gladys (1926)
 Kenwood, Eveline Freda (1926)
 Kenworthy, Stanley (1926)
 King, Eileen M. (1927)
 Kirkwood, Duncan Edward (1927)
 Knight, Clifford (1927)
 Knights, Eileen Mary (1926)
 Knolles, Sheila (1927)
 Knowles, Dorothy (1926)
 Laming, Lilian (1926)
 Lane, Dorothy Mary (1926)
 Lang, Kathleen Mary (1926)
 Langley, Marion Ruth (1926)
 Lardge, Mavis Beatrice (1926)
 Larkin, Doris Emily (1926)
 Larrett, Barbara (1926)
 Lawton, Lilian M. (1927)
 Lawton, Mitzi (1926)
 Lea, Winifred Ellen (1926)
 Lee, Mary (1926)
 Leuba, Florence E. (1927)
 Levine, Alexander Elus (1926)
 Lewis, Clifford Herbert (1927)
 Lewis, Gwendoline Mary (1927)
 Lewis, Gwyneth Marion (1926)
 Liggett, Kenneth (1927)
 Linton, Vera Sophia (1926)
 Long, Harold Llewellyn (1926)
 Long, Winifred Edith (1926)
 Longley, Doris Winifred (1926)
 Lonsdale, Marie (1926)
 Lopdell, Hyacinth (1926)
 Lott, Kathleen (1926)
 Lott, Margaret (1926)
 Love, Muriel (1927)
 Lowden, Mildred (1926)
 Luff, Irene (1927)
 Lush, Ernest Henry (1926)
 Lymbery, Margaret Annie (1926)
 Mabey, Mildred E. (1926)
 Macdonald, Margaret (1926)
 Macfarlane, Jean Nicol (1927)
 Mack, Ithali (1926)
 Mackay, Margaret Darling (1927)
 MacLagan, Mary D. H. (1926)
 Maclean, Isobel S. (1926)

PIANOFORTE : TEACHERS.—*Continued.*

- Madill, Maude Alexandra (1926)
 Malings, Kathleen (1927)
 Mallinson, Frank (1926)
 Maloney, Hermione Hilda (1926)
 Manton, Mavis Alice Lee (1926)
 Marriott, Mildred Mowbray (1926)
 Mason, Edward Douglas Gaylor (1927)
 Matchwick, Beryl Alice (1926)
 Mather, Jessie (1926)
 Matthews, Claudia Elizabeth (1926)
 Matthews, Eileen Vivian (1926)
 Matthews, Ethel (1927)
 Maude, Kathleen Doris (1926)
 May, Ida Evelyn (1927)
 McConnel, Ernest (1926)
 McGlynn, Flora Lavelle (1926)
 McIntyre, Janet Ann (1927)
 McKinlay, James Lockhart (1927)
 McKeon, Gertrude Veronica (1926)
 McRae, Eliza Cooper (1926)
 McWhirter, Agnes Virtue (1926)
 Meakin, Florence Vera (1926)
 Mettam, Muriel (1926)
 Middleton, Muriel (1926)
 Millais, Rosamond (1926)
 Millard, Ethel Nancy (1927)
 Millard, Evelyn (1926)
 Miller, Lizzie (1926)
 Miller, Nancy (1927)
 Miller, Reginald (1927)
 Milner, Grace (1926)
 Moffitt, T. Antony (1926)
 Moncrieff, Hope Margaret (1926)
 Monteret, Suzanne Adeline (1926)
 Moon, Mary Joyce (1926)
 Moore, Gwendoline (1926)
 Moore, Kathleen (1927)
 Moore, Nellie (1926)
 Morgan, Annie Mary Ruth (1926)
 Morgan, Gwendolyn (1926)
 Morley, Ethel Ellen (1927)
 Morris, Mabel (1926)
 Morrison, May Victoria (1927)
 Mouat, Stella Blanche (1927)
 Mouillot, Mary A. de T. (1926)
 Mountford, Phyllis M. Wyche (1927)
 Murdoch, Harry Bernard (1926)
 Murray, James (1927)
 Murray, May (1927)
 Murray, Minna Louise (1926)
 Nappi, Tina (1927)
 Nash, Phyllis May (1927)
 Naylor, Florence Louisa (1926)
 Neachell, Dorothy Joan (1926)
 Neave, Winifred May (1926)
 Ness, Margaret Irma (1926)
 Newstead, Lilian M. (1927)
 Nicholls, Esmée Elisabeth (1927)
 Nicholson, Dorothy (1926)
 Nightingale, William (1927)
 Niven, Noel Dorothea (1926)
 Noake, Frieda Clara (1926)
 Noble, Mildred Knox (1927)
 Nowlan, Winifred Amelia (1926)
 Nunn, Ethel Doris (1927)
 Oldfield, Nina (1926)
 Osmond, Frances Noëlle (1926)
 Owens, M. Gwendoline (1926)
 Page, Doris Mabel Martin (1927)
 Page, Herbert Louis (1926)
 Palmer, Patricia Grant (1927)
 Palmer, Muriel Edith (1926)
 Parke, Gwendoline Jane (1927)
 Parker, Peggy Kathleen (1927)
 Parkin, James William (1927)
 Parkinson, Greta Gertrude Miriam (1926)
 Parkinson, Winifred Blanche de Vere (1926)
 Parr, Rosa (1927)
 Parry, Mary Vaughan (1926)
 Parry-Williams, David Ewart (1926)
 Parsons, Dorothy Celia (1926)
 Patching, Mary (1927)
 Peabody, Gwendolen Noel (1927)
 Pearce, Annie Elizabeth (1927)
 Pearson, Winifred Mabel (1926)
 Peck, Katherine Helena (1926)
 Perrett, Irene E. (1926)
 Perry, Edith Elizabeth (1926)
 Penson, Phyllis Mary (1927)
 Phelps, Michael Edwin Hamilton (1926)
 Phillips, Barbara M. E. (1927)
 Pickard, Kathleen Nora Irene (1926)
 Pickering, Dorothy (1927)
 Pickering, Marjorie (1926)
 Pickles, Mabel Elizabeth (1926)
 Pike, Ethel Isabella (1927)
 Pierre, Ena Philomen Henry (1926)
 Pigrome, Ruth Amy (1926)
 Plues, Lillie (1927)
 Poetzsch, Fred (1926)
 Pope, Constance Edith Beisly (1927)
 Porter, Bessie (1926)
 Preece, Alice Vera (1926)
 Price, Enid (1926)
 Price, Kathleen Augusta (1926)
 Pritchard, Eveline Rose (1926)
 Proctor, Phyllis (1926)
 Proctor, Winifred Jessie (1926)
 Pugh, Catherine Ruth (1926)
 Purves, Barbara Morrison (1927)
 Putland, Dorothy Muriel Ellen (1926)
 Quick, Eileen Ruth Telford (1926)
 Ramsey, Marian (1927)
 Rankin, Lily Doris (1926)
 Rawson, Iris Irene (1927)

PIANOFORTE : TEACHERS.—*Continued.*

- Rawson, Theodora Boyce (1927)
 Recordon, Jean Elizabeth (1926)
 Redshaw, George Alec (1926)
 Reichardt, Ruth (1926)
 Reid, Jessie (1927)
 Richards, Nita Louise (1926)
 Richardson, Adelaide Katherine (1926)
 Richardson, Sybil Mary (1926)
 Riding, William Joseph (1926)
 Ritchie, Elizabeth Yorke (1927)
 Roberts, Kathleen Enid (1927)
 Roberts, Phyllis Edith (1927)
 Roberts, Rosalie Mary (1926)
 Robertson, Chrissie Agnes (1927)
 Robins, Lucy Marion (1926)
 Rodda, Marie Louise (1927)
 Roe, Doris Winifred (1926)
 Rolfe, Corinna Alexandra (1926)
 Rosborough, Annie (1926)
 Rothwell, Beatrice G. (1926)
 Routley, Isobel Wilhelmine Hannah (1926)
 Rowlands, Bessie (1926)
 Rushton, Frank (1926)
 Russell, Doris (1926)
 Sacks, Minnie (1927)
 Sage, Hilda Annie (1926)
 Salling, Elsie Beatrice (1927)
 Salmon, Esther Margaret (1926)
 Salmon, Kathleen Mary (1926)
 Salters, Edith Gertrude (1927)
 Sanderson, Thyra Louise (1927)
 Sara, Flora Winifred (1927)
 Scott, Gladys (1926)
 Seagrove, Dorothy Mary (1926)
 Seddon, Ruby Winifred Ford (1926)
 Segust, Winifred (1926)
 Sen, Preti Sheila (1926)
 Serre, Daphne M. (1926)
 Sharp, Grace Gertrude (1927)
 Shaw, Blodwen (1927)
 Shead, Herbert Arthur (1926)
 Shearstone, Agnes Gertrude Mary (1927)
 Sheehan, Dora Fanny (1926)
 Shepstone, Leonard Thomas (1926)
 Simpson, Agnes A. (1926)
 Singleton, Hilda Gertrude (1926)
 Skyrme, Nancy Emily (1926)
 Slack, Doreen (1926)
 Slee, Bert (1926)
 Smith, Ethel (1927)
 Smith, R. H. Clifford (1926)
 Smith, Gladys Margaret (1927)
 Snell, Kathleen Ethel (1926)
 Smith, Margaret Roberta (1927)
 Smitheman, Audrey (1927)
 Snodgrass, Margaret Lennox (1926)
 Snook, Winifred Audrey (1927)
 Somerville, Beryl Skirving (1927)
 Southworth, Florence Victoria (1926)
 Spark, Margaret Alice (1927)
 Speid, Cicely (1926)
 Spence, Margaret Mitchell (1926)
 Spurge, Hilda Mary (1926)
 Stacey, Alice Lilian (1926)
 Starke, Marjory Ethel (1926)
 Stebbings, Ena (1927)
 Steele, Marjorie Mary (1926)
 Stephens, Sibyl Amy (1927)
 Stevens, Mary L. (1926)
 Stewart, Florence Muriel (1926)
 Stopes, Muriel Winifred (1926)
 Street, Rosalie Westrope (1926)
 Strong, Doris Adeline (1926)
 Sutcliffe, Ruby Frances (1926)
 Sutherland, Flora Georgina (1927)
 Swift, Ivy (1926)
 Tabb, Eudora (1926)
 Tanguy, Josephine Florence Irene (1926)
 Tanner, Edwin Francis (1926)
 Tasker, Enid Marjorie (1926)
 Taylor, Annie (1927)
 Taylor, Florence Maisie (1927)
 Taylor, Nancy Taerretta (1927)
 Teagle, Margaret Anne (1927)
 Thacker, Esther Elizabeth Way (1926)
 Thirlby, Enid Teresa (1927)
 Todd, Kitty Gourley (1927)
 Thomas, Annie Price (1926)
 Tompkins, Maud Leonora (1927)
 Thompson, Dorothy M. (1926)
 Thomson, Mary Johnstone (1926)
 Thurlow, Stanley Frank (1926)
 Till, Clifford (1926)
 Tillstone, Norah May (1926)
 Tompkins, Mabel Knightly (1926)
 Tonks, Lysbeth (1927)
 Trail, Margaret (1926)
 Treadgold, Joan (1926)
 Tregaskis, Elaine Beth (1927)
 Trewavas, Sylvia Butler (1926)
 Trott, Lilian Rose (1926)
 Tucker, Florence A. D. (1926)
 Turner, Winifred Laura (1926)
 Turton, Winnifred Mary (1927)
 Varley, Lillian (1926)
 Vazquez, Carlos Alfonso Colebrook (1926)
 Vicary, Helen Joyce (1926)
 Waddington, Amy (1927)
 Wade, Edith May (1927)
 Wales, Janet Sharp (1926)
 Walker, Annie Coutts (1926)
 Walker, Lenora Frances (1926)
 Walker, Maud S. V. (1926)

PIANOFORTE : TEACHERS.—*Continued.*

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|---|--------------------------------------|
| Wall, Elsie Amelia Charlotte (1926) | Wilkins, Sybil Miriam (1927) |
| Wallace, Barbara Helen (1926) | Williams, Constance Dorothy (1927) |
| Waller, Alfred Albert William (1926) | Williams, David Samuel (1927) |
| Ward, Edith (1927) | Williams, Francis Albert (1926) |
| Ward, Minna Dorothy (1926) | Williams, Frances Jennings (1926) |
| Warner, Mary (1926) | Williams, Madge (1926) |
| Warren, Dorothy Margaret (1926) | Williams, Millicent M. Ennor (1926) |
| Warrington, Phyllis (1926) | Williams, Virginie (1926) |
| Watkinson, Mary Lonsdale (1926) | Williamson, Aileen A. (1926) |
| Watmough, Floris (1927) | Willis, Judith Eleanor (1926) |
| Watson, Ellen Marjorie (1927) | Wills, Nora Winifred Hooker (1927) |
| Watson, Marjorie Brenda (1927) | Wilson, Effie May (1927) |
| Watson, Nancy Macfarlane (1926) | Wilson, Mary Susan (1926) |
| Wauchope, Elizabeth Mary (1927) | Winfield, Olive Beatrice Mary (1927) |
| Webb, Greta Mary (1926) | Witt, Valeska (1926) |
| Wellings-Harmer, Freda Priscilla (1926) | Wong, Rose (1926) |
| Wells, Jean (1926) | Woodham, Winifred May (1926) |
| Welman, Helen Esther Wortley (1926) | Wood, Doris (1927) |
| Werner, Jack (1926) | Wood, Florence (1927) |
| Westlake, Mary (1926) | Woods, Jessie (1926) |
| Whalley, Harold George Milton (1927) | Woods, Nellie (1926) |
| Wharram, Kathleen E. (1926) | Woodhead, Millicent (1927) |
| Wheeler, Felicia G. (1927) | Wright, Isa Kathleen (1926) |
| White, Mary Irene (1926) | Wright, Margaret Mary (1926) |
| Whitlow, Pauline Mary Nash (1926) | Wright, Phyllis Amy (1926) |
| Wilde, Irene Phyllis (1926) | Yeo, Sylvia Geraldine (1927) |
| Wilkins, Annie Frances (1926) | Zuckerman, Jessie (1926) |

PERFORMERS.

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|--|--------------------------------------|
| Albu, Margaret Cecilia (1926) | Oliver, Koa (1926) |
| Aldridge, Richard V. (1926) | Page, Olive Mary (1926) |
| Bolton, Betty (1927) | Palmer, Emily (1927) |
| Bowden, Winifred Mona (1926) | Playne, Marjorie Ethel (1927) |
| Bradford, Muriel Carolyn (1926) | Richardson, Muriel (1926) |
| Branson, Cecil May (1926) | Roe, Kitty M. (1926) |
| Clark, Rhona Isabel (1926) | Rollitt, Joyce (1926) |
| Cloke, Olive M. N. (1926) | Rumsey, Evelyn (1927) |
| Edwards, Leslie Walter (1926) | Rust, Louise (1926) |
| Foote, George (1927) | Sail, Haydn Lawrence (1926) |
| Goldsmith, Fanny (1926) | Sharp, Phyllis Katherine Mary (1926) |
| Greenwood, Mary (1926) | Shorter, Reginald Francis (1926) |
| Hargreaves, Donald (1926) | Sly, Allan Bernard (1927) |
| Harvey, Chrissie May (1926) | Stanton, Edna C. O. (1926) |
| Hawkridge, Douglas Leighton (1927) | Thomas, Rhys Donald Lloyd (1926) |
| Hogger, Elsie Gladys May (1926) | Tocher, Helen Lucie (1927) |
| Jackson, Frederic Marsh (1926) | Trueman, John William (1926) |
| Kerkin, Ethel (1926) | Turner, Cecil James (1926) |
| King, Reginald (1926) | Turtle, May (1927) |
| Lezamore, Ruth Gertrude Elizabeth (1926) | Whitehead, Winifred Doris (1926) |
| Nobes, Iris Marguerite (1927) | Wolfe, Julia (1927) |

ORGAN.

Bate, Horace A. (1927)
 Holden, Lancelot H. (1926)
 O'Callaghan, Stephen Burrows (1926)

Pickard, Charles G. (1926)
 Thorn, George (1926)

ORCHESTRAL INSTRUMENTS.

VIOLIN.

TEACHERS.

Barca, Lily (1926)
 Bonnett, Irene Gertrude (1926)
 Bowlby, Winifred (1926)
 Briscoe, Irene Gyneth (1926)
 Colenbrander, Vera (1926)
 Dixon, Alfred Thomas (1927)
 Durbec, Denise M. (1927)
 Forster, Laura Kathleen (1927)
 Fountain, Gladys (1926)
 Gavine, Winifred (1926)
 Hale, Noel Vavasor (1926)
 Harris, Anne S. (1926)
 Harris, Barbara Elizabeth (1927)
 Kay, Winifred Mary (1926)

Moss-Blundell, Loraine Muriel Agnes
 (1926)
 Nesbitt, May (1926)
 Noble, Noreen Mabel Brabazon (1926)
 Parker, Doris Ellen (1926)
 Pulley, Marian Emily (1926)
 Radmall, Margaret Eleanor (1927)
 Ryerson, Adna Mary (1927)
 Sadler, Phyllis Mary (1926)
 Salter, Gertrude Kathleen (1926)
 Smith, Elsie L. (1926)
 Walger, Lillie Hélène Louise (1926)
 Witt, Valeska (1926)

PERFORMERS.

Donald, Agnes Henderson (1927)
 Marsh, John (1926)
 McDonald, Phyllis Mary (1926)
 Nicol, May Joyce (1927)

Smith, Doris (1926)
 Tait, Agnes Sanderson Cotton (1927)
 Ungerson, Julius (1926)

VIOLA.

TEACHER.

Crowther, Irene (1926)

VIOLONCELLO.

PERFORMERS.

Read, Winifred E. (1926)

| Stanfield, Milly Bernardine (1926)

HARP.

PERFORMERS.

Bailiff, Winifred M. (1926)
Harben, Naomi (1926)

Melhuish, Phyllis Gwendoline (1927)

CLARINET.

PERFORMER.

Maiden, Lionel John (1926)

TRUMPET.

PERFORMER.

Burton, Arthur William (1926)

BAND-MASTERSHIP.

Jones, Robert George (1925)

Kenward, Herbert (1926)

Roberts, Meredith (1926)

PIANOFORTE ACCOMPANIMENT.

Bateman, Grace Margaret (1927)

Clare, Dorothy (1926)

Roberts, Herbert Arthur (1927)

Williams, Betty (1927)

Waymark, Doris Annie (1926)

AURAL TRAINING AND SIGHT-SINGING.

Braith, Maud F. (1926)

Bonnin, Marjorie Hilda (1926)

Brislee, Frances Winifred (1927)

Cookes, Muriel Georgina (1927)

Demmery, Bertram (1926)

Dunkerley, Mary Rogerson (1927)

Dyer, Marie (1926)

Frost, Mary (1926)

Fryer, Dorothy Kathleen (1926)

Goodchild, Arthur (1926)

Hoby, Erica (1927)

Hughson, Edgar Harries (1926)

Lowe, Margaret Alice (1927)

Medway, Winifred Kathleen (1926)

Michel, Dorothea (1926)

Roncoroni, Olga Maria (1927)

Tower, Katharine Frances (1926)

Pattison, Muriel Gwendoline (1926)

Taylor, Edward Henry (1926)

Williams, Margaret Dorothy (1927)

VOICE CULTURE AND CLASS SINGING.

Fox, Ethel Marion (1927)

Grayson, John Harrison (1926)

Gregory, Alexander (1927)

Hawkins, Imogene (1927)

Hind, Harold Charles (1926)

Hood, William Thomas (1926)

Lewis, George Frederick (1926)

Locke, Catherine Fraser (1926)

Lyle, Christina M. (1926)

McCabe, Kathleen Patricia (1926)

McCowat, Andrew (1927)

Reynolds, Catherine (1926)

Rouse, George William (1926)

Russell, Christina Strain (1926)

Ryan, Donovan Frank (1926)

Tower, Katharine Frances (1926)

Wilson, Jessie (1926)

ELOCUTION.

TEACHERS.

Baker, Mabel (1926)
 Ball, Martie (1926)
 Barnett, Alice May (1927)
 Barwell, Bessie (1926)
 Castle, Iris Margery (1926)
 Dayus, Dorothy Essex (1926)
 Derry, Eleanor Ruth (1926)
 Diplock, Charles Leslie (1926)
 Dolben, Arthur Chester (1927)
 Downe, Mabel Henrietta (1926)
 French, Joan (1927)
 Fullerton, Greta (1926)
 Fyffe, Josephine Elsa (1927)
 Gillham, Ida Ruth (1927)
 Goodall, Hedley (1926)
 Granger, Marjorie Louise (1926)
 Greverer, Eileen Augusta (1926)
 Hardie, Hilda (1926)
 Hawes, Alice Winifred (1926)
 Hewit, Enid Gardner (1927)
 Holder, Joyce Elton (1926)
 Holder, Marjorie Katherine (1927)
 Homfray, Phyllis Joan (1927)
 Kelsey, Maisie (1926)

Lewis, Gertie (1926)
 Lorimer, Annie Semple (1927)
 McCann, Mary Aileen (1927)
 MacDonald, Anne Mitchell (1926)
 Midwood, Eileen (1926)
 Morley, Olive J. (1927)
 Oldrey, Beryl Nugent (1926)
 Overy, Hilda Lucie (1927)
 Pettie, Florence Muriel (1926)
 Pillitz, Doris May (1926)
 Pocock, Christine Mary (1926)
 Pocock, Edith Alicia (1926)
 Schenck, Kathleen Marjorie (1926)
 Seaton, Mary Murray (1926)
 Stewart, Grace Nixon (1926)
 Stoker, Jane (1926)
 Tate, Ethel Margaret (1926)
 Thompson, Anne (1927)
 Thompson, Eileen Gordon (1926)
 Triggs, Harry Martin (1926)
 Walmsley, Muriel (1926)
 Warrand-Jackson, Ida (1926)
 Woolf, M. Raymond (1926)

PERFORMERS.

Cordon, Ethel Kathleen (1927)
 Coxhead, Hilda Muriel (1927)
 Crowley, Cicely Mary (1927)
 Dartois, Sylva (1926)
 Davies, Winifred (1926)
 Day, Muriel Cassandra (1926)
 Dodd, Mollie Lucy Mainland (1926)
 Edgar, Marjorie (1927)
 Johnston-Noad, Betty (1926)
 Lord, Marion (1926)
 Lynch, Norah M. (1926)
 Matthews, Dora Irene (1927)
 Morgan, Holly Enid (1926)

Noton, Kathleen (1926)
 Oliff, Edie Kate (1926)
 Parry, Irene Jeanne (1926)
 Peffers, Ruth (1926)
 Pillay, Sandy Gurnathan (1927)
 Punt, Jacoba L. A. (1926)
 Salisbury-Baker, Clara (1927)
 Spencer, Marian Edith (1926)
 Turpin, Jessie May (1926)
 Waddington, Ivor (1926)
 Winston, Rene (1926)
 Wood, Doris (1927)

N.B.—SUCCESSFUL CANDIDATES ARE ADVISED THAT, WHEN USING
 THE LETTERS L.R.A.M. AFTER THEIR NAMES, IT IS NECESSARY TO
 STATE THE SUBJECT AND CLASS FOR WHICH THIS DISTINCTION IS
 GAINED.

This leaf to be detached and used as Entry Form.

NO LETTER IS NECESSARY WHEN SENDING THIS FORM AND FEE.

Royal Academy of Music.

LICENTIATESHIP EXAMINATION.

APPLICATION TO ENTER FOR EXAMINATION.

Name in Full (Please PRINT. If a lady please state Miss or Mrs.).

Home Address.....

London Address (if known).....

Subject for Examination.....

*

(State above whether entering
as teacher or performer.)

Signature of Candidate.....

Date.....

If exemption from either or both papers is claimed, or from aural tests, in accordance with paragraphs 7 or 9, pp. 4 and 5 of Syllabus, please state the grounds on which such claim is made and (in the case of paragraph 9) give date of last pass in paper work or aural tests.

To the Secretary,

ROYAL ACADEMY OF MUSIC,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

N.B.—Cheques should be made payable to THE ROYAL ACADEMY OF MUSIC, and crossed. Scotch and Irish Cheques should be made out for an additional sixpence to cover Bank charges.

If entering for the Examination a remittance of **Six Guineas** for Glasgow or **Five Guineas** for London must accompany this Form, which must be returned by **June 30th** for the **September** Examination, **October 31st** for the **Christmas** Examination, or **February 14th** for the **Easter** Examination. No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per Candidate, and no late entries can be accepted, under any circumstances, after **July 12th**, **November 12th**, and **February 28th**, in the respective periods.

FOR CHRISTMAS EXAMINATION.—Should the Candidate enter for Singing, Pianoforte or Violin and desire to make a request as to examination before or after Christmas, please write here "Before" or "After:" _____ Christmas.

* If entering as teacher—

"Certified that I shall be 18 years of age (Music), 20 years of age (Elocution) on the date of my examination."

Candidates are requested to mention here the names of any examiners with whom they may have studied.

Royal Academy of Music. 1

The attention of Teachers and Candidates is drawn to the following features in the current Syllabus:—

Candidates in Pianoforte from Scotland, the north of England, and the north of Ireland may, should they so desire, be examined in Glasgow—see page 4, paragraph 3.

It is now possible to obtain L.R.A.M. with Honours. Particulars will be found on page 6.

Candidates holding the following British diplomas: Mus. Doc., Mus. Bac., F.R.C.O., L.R.A.M., gained in or since September, 1921, are exempt from presenting themselves for Aural Tests.

Examinations are now held at Easter in addition to the other two periods—see page 3.

The times when Candidates may attend for Paper work are given on page 5, and for Aural Tests, on page 7.

Lists of Licentiates may be had on application—Part I. before March, 1911; Part II. from March, 1911 to March, 1919; Part III. from March, 1919 to March, 1926. Price 1/- each.

A. ALGER BELL.
Secretary.

April, 1927.